

TWENTY-EIGHT PAGES.



THE NEW YORK DRAMATIC MIRROR

VOL. LV, NO. 1,420.

NEW YORK: SATURDAY, MARCH 10, 1906

PRICE TEN CENTS



EDWIN FORREST.

March 9 Marks the One Hundredth Anniversary of His Birth.

THE MATINEE GIRL



A LEAF from Mrs. Leslie Carter's autobiography is sure to be interesting, and the Matinee Girl was charmed with the peep she had into that slowly progressing book. Here are a few glimpses she purloined for you:

One chapter bears the title, "My First Meeting with Booth." "I was born just outside of Lexington, Ky., in a quaint old house that stood, and still stands, in the dearest garden in the world," so the chapter runs.

"The dearest garden in the world it was to me because each leaf breathes a romance and awakens a memory. General Sheridan, that noble gentleman whom all Americans love, and who after my father died was dad—father to both my brother and myself—planted the tall white rose bushes which make in themselves a gateway for the long, narrow path that winds its way through the myriad of flowers. When a child my garden was my world and my flowers were my friends. To them I went with all my joys and sorrows. I remember going to them often and with tears streaming down my face talking to them as though they had been men and women. Even then I had dramatic instincts which I gave vent to whenever my brother and his friends dared to trespass within the bounds of my garden, which I considered my world, and mine alone."

"I never went to school, but received my education from a governess who had been with my mother for many years. I loved her dearly and she took a keen and unusual interest in me, and in consequence of this I absorbed more knowledge than most children of my age could boast of. Miss C. in hours of recreation used often to read me Shakespeare. She was deeply interested in the stage as a means of expressing the finer emotions, and even now I remember the anecdotes she told me of Booth and Barrett. She had known Mr. Booth himself, and she took as much pleasure in telling me of his characteristics as I did in hearing them."

"By degrees I grew to know more and more about him, and before long I came to consider this great man, whom I had never seen, my friend. Fancy my delight when I learned that before many days Mr. Booth would appear in Lexington. I realized that the idea of me at my age going to the theatre would promptly be labeled ridiculous by my mother, and even by Miss C. herself. So I kept my peace, but, meanwhile, I laid plans and plans. I had made up my mind that I would see Mr. Booth act, and I did."

"It was a day of great excitement in our house the day that Booth played in Lexington—a gala day for the town itself. People had talked and dreamed of it days before the opening, and there was not a ticket to be had for love nor money. I had learned this disheartening fact, which accounts for my behavior, that caused such alarm to the family. I must go to the theatre and buy the ticket myself. There was no one I could trust; and, furthermore, if I wanted to be sure of admission I must go early; so shortly after the sun had risen on the morning of this glad day I was up and dressed and gone, leaving no word behind me. I walked from our house to Lexington, looking behind me at every step, fearing that I should be followed; and fancy my disappointment and my tears when I arrived at the theatre only to find that there was not a seat to be had. My first impulse was to turn and retrace my steps homeward, but 'Fools rush in where angels fear to tread.' I made up my mind to discover where the stage door of the theatre was and to station myself there until Mr. Booth himself arrived. I found the door, and there I waited for many weary hours holding tightly in my hand a bunch of flowers I had picked in the morning from my garden."

"At last he came, and with quivering hands I offered my token of admiration. He took my flowers and kindly asked me if I intended seeing his performance. In bated breath I told him my dilemma.

"Would you not like to come and sit on the stage?" he said. "You may if you are very quiet." I accepted with tears of joy in my eyes. I sat on a chair in the wings and watched the play from beginning to end open-mouthed. It was my first experience in a theatre. Mr. Booth took me home himself when the play was over. I slept all the way, they told me afterward, much to my chagrin."

Clara Morris, after spending two weeks in town rehearsing her drama, *The Indiscretion of Truth*, has returned to Riverdale-on-the-Hudson. Her stumbling block, she said, was the finding a leading man equal to the demands of an extremely complex part, and upon the unfortunate collapse of H. J. Morgan, who had assumed the role, she retired for the time in discouragement.

Miss Morris' literary work is occupying most of her waking hours, and, she declares, part of her sleeping ones, for plots form and grow in dreams. Her next book will be *The Life of a Star*. After that will be published *Dressing Room Receptions*, in which she will recall visits to her behind the scenes by some of the world's great artists.

Her last book she has designed to be the most intimate of the delightful series. She will give it the title, "Letters to an Actress," and the autographed collection will be a treas-

ure of garnered thought of the great in many professions and of no profession.

James Neill, who headed for several years one of the best stock companies west of Pittsburgh, told the Matinee Girl the story of the Elsie Janis debut.

"It was on Christmas Eve, 1897," he said, "and I had a stock company in Cincinnati. A vivacious woman called on me several times and her air of conviction interested me. She said she had a little girl who would become one of the best child-actresses on the stage if she ever got her chance. She has had some experience in amateur theatricals, but not enough to spoil her," she said. When the opportunity came I sent for her and she brought a bright-eyed youngster to see me.

"Seeing the radiant-faced tot I shared the mother's conviction and offered to let the little one play Cain in *The Charity Ball*. If memory serves me well she wasn't anxious for the engagement; in fact, she pouted because appearing at the theatre would interfere with Santa Claus' visit. Edith Chapman happened to remember just then that she had heard that Santa Claus wouldn't arrive in the neighborhood until five next morning and I secured my child-actress. She smiled again, accepted the part and played it very well. She was Elsie Bierbower then."

What tricks ambition plays us! Ethel Barrymore saw nothing in the twinkle of a first-starion compared with the twinkle of a dancer's heels. The time was when Bonnie Maginn, the music hall dancer, was the chief object of Miss Barrymore's admiration.

"Tear dramas could go slide," she said, "if I could only dance like Bonnie Maginn."

When I see a Miss Fuss, even though I face her in the mirror, I am reminded of Otis Harlan's line in *The Vanderbilt Cup*, "I am as busy as the devil, but I don't know what about."

And now there arises some one who declares she knows the secret of Lillian Russell's reduction of the too, too solid. "It is very simple," the expert says, "a hand bath of a mixture of alcohol, iodine and camphor, in the proportion of a quart of alcohol to a dime's worth of iodine and a dime's worth of camphor, every day."

We seldom see pretty Mrs. Eugene Lewis, fondly remembered as Amy Busby, about the theatres. She says she enjoys her apartment at the Osborne more than any playhouse, and the canopy over her baby's crib is lovelier to her than the handsomest drop curtain painted by the greatest scenic painter in the world. "Laurels are good, but a happy home life is better," she says.

In Daniel V. Arthur's office is a monument to the sagacity and worldly acumen of Augustus Thomas. It is a deep-seated, softly cushioned chair of fragrant leather, resting in which a tired man is disinclined to ever rise again. The chair was built upon working plans drawn by Gus Thomas when he was dramatizing *The Education of Mr. Pipp*.

"When you get a sucker into the office and want to trim him," he remarked in fatherly counsel to D. V., "you must make him comfortable. Get him into something soft and yielding, never on a straight-backed chair that makes him plot how to get away. Push him gently into something like this."

He drew the plans, a Fifth Avenue firm executed them, a Fifth Avenue firm executed them, the repose-inducer was delivered, and that is the reason why, when the chair isn't hidden behind a screen, nobody ever leaves the Arthur office.

Miss Marie Cahill says the Baltimore cabs and the Baltimore nags are the worst in the United States. A typical Baltimore liver horse, she asserts, is the original rag and bone and hank of hair afterward adapted by Kipling. One afternoon while playing in the Mound City she ordered a carriage and one for a drive. When the ramshackle conveyance attached to a Maryland Rosinante appeared at the door of her hotel, Miss Cahill made some incisive observations to the carriage starter.

"But, miss, that carriage has just been done up," he protested.

"And so," returned Miss Cahill, "has the horse."

Her country place at Avon, N. J., is superintended by a former bill-poster, named Pete, of whom Miss Cahill and her husband are very fond, and who proves his long-time devotion to them by superintending them as well as the farm. Their neighbors, Mr. and Mrs. Edwin Milton Royle, have a small daughter to whom the Arthurs lay claim almost equal to that of the parental Royles. The four sit in solemn conclave on all questions of Josephine's dress and diet. Mr. Arthur wanted to buy a Jersey cow for Miss Josephine's exclusive service. Mr. Royle was opposed. Mrs. Royle was neutral. It was Miss Cahill who cast the deciding vote.

"But, suppose we did," she said, "Pete would carry the cow and milk the horse."

THE MATINEE GIRL.

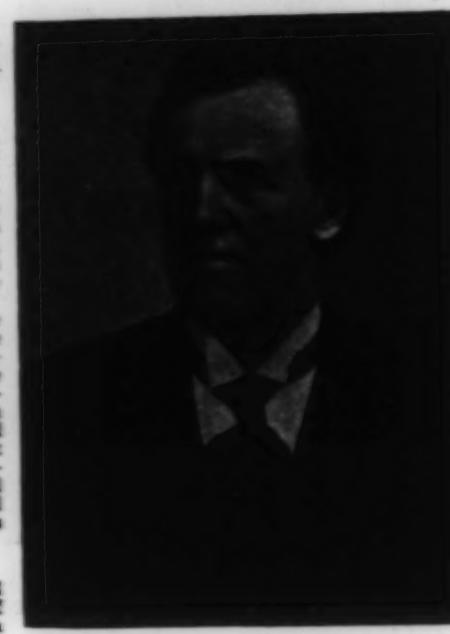
A THEATRE FIRE.

Late on the evening of Feb. 28, when the Grand Opera House at Williamsburg, Pa., was crowded with an audience gathered to witness a stereopticon exhibition, the gasoline tank used for lighting the building exploded with terrible effect. The fiery liquid set fire to the clothes of men and women, igniting the frame building simultaneously at many places. There was only one main exit. In the distracted rush of the crowd for the open air a score of people were thrown down and trampled upon by the frantic mob. All of the twenty whose names it was impossible to ascertain on account of the confusion were severely injured. Four of the victims, young girls, are reported to be dying. The little playhouse and two adjoining buildings were destroyed, with a loss approximating \$25,000, partly covered by insurance.

CAR CONDUCTOR PLAYWRIGHT.

Frank Hanna, an Ohio street car conductor, may soon come into public notice as a playwright. He began writing on the village paper at Brookville, Ky., and in Louisville, which was formerly his home, a number of his clever compositions were produced by amateur companies. A play to which he is now giving the final touches has been reviewed by the critic of a large New York publishing firm so favorably that he expects to sell the manuscript upon completion. The scenes are laid in the mountains of Breathitt County, Kentucky, a district with which the author is personally familiar. Mr. Hanna insists that a car conductor has most exceptional opportunities for studying human nature.

JOHN S. LINDSAY.



REFLECTIONS

Mary Tierney, mother of John T. Tierney, died at Baltimore, Md., on Feb. 12.

Josephine Sherwood is to produce *A Midsummer Night's Dream* for the Wells College senior class this Spring. The play will be given out of doors during commencement season.

W. A. Brady is negotiating for the American rights to Michael Morton's farce, *The Little Stranger*, produced in London a couple of weeks ago.

The final matinee to be given by the American Academy of Dramatic Arts this season will take place at the Empire Theatre next Thursday, March 8, when *The Ulrian*, a five-act drama of the Franco-Prussian War, by Tola Dorian, will be produced for the first time in English. The graduation exercises of the Academy will take place on Thursday afternoon, March 15, at three o'clock, at the Empire Theatre.

John O. Hewett has just completed a four-act romantic comedy-drama, entitled *Even as You and I*, with scenes laid in Austria and an imaginary kingdom of Barstavia.

As Steele, dramatic critic of the Philadelphia *Public Ledger* and a well-known writer on dramatic topics, has severed his connection with that newspaper and will devote his entire time in the future to playwriting and literary work. Mr. Steele has enough of this work in hand to keep him engaged for at least two years.

Carrie De Mar is to star next season in *Mamma's Papas*, a musical farce version of the German original of *Turned Up*.

Jerome K. Jerome and Charles Battell Loomis will give humorous recitals from their own writings at Mendelssohn Hall on March 17.

Ethel Fuller opened with Thomas Jefferson March 4 in the Middle West in her old part of Gretchen. During the Summer months she will be seen with her own company at West End Heights, St. Louis, Mo.

King for a Day, John Philip Sousa's and Harry Smith's opera, will be produced at Springfield, Mass., on March 26.

Grace Elliott has resumed her role in *The Lion and the Mouse* after a brief absence from the cast, owing to illness.

Mrs. Jane Maudlin Feigl's new play, *The Girl Patsy*, will have its premiere at New Haven on March 17.

Alice Kauser, the well-known dramatic agent, sailed for Europe Thursday, March 1, by the *America*. Miss Kauser will visit London, Paris, Berlin, Vienna and other cities, and take in the whole European theatrical market, besides seeing the clients she represents in this country. These include Sir Gilbert Parker, Henry Arthur Jones, Maurice Hewlett, A. E. W. Mason, Madeleine Lucette Ryley, Maurice Maeterlinck, Gerhart Hauptmann and others. Miss Kauser expects to be abroad four weeks.

Max W. Hilderbrandt, a musician in the orchestra of the Garrick Theatre, was arrested on Feb. 28, complaint having been made by Edna Wallace Hopper that the man had caused persistent annoyance by following her and writing to her. Some three or four years since Hilderbrandt was sentenced and served time for practically the same offense. It is said that some of his recent letters have been of a threatening nature. At a hearing Thursday he gave bonds to cease annoying Miss Hopper.

Henry White, J. Austin Fynnes and Meyer Nussbaum are named as the directors of the International Amusement and Realty Company, of New York City, in articles of incorporation filed in Albany on Feb. 28.

Wadsworth Harris, who is now playing prominent roles with Madame Modjeska's company, was invited to give a series of Shakespearean readings at the Sherman Indian School, Riverside, Cal., on Feb. 11.

As a result of *The Clansman*, Mr. Klair, a member of the Kentucky Legislature, has introduced a bill making it unlawful to present "any play that is based upon the antagonism alleged formerly to exist between master and slave, or that excites race prejudice." A fine of from \$100 to \$500 or imprisonment from one to three months is the penalty for a violation of this law.

Florence Gale has signed contracts with George Kenney and A. H. Westfall whereby she will appear under their exclusive management for a term of years, appearing next September in a new play.

MRS. FISKE AND THE MANHATTAN COMPANY.

Mrs. Fiske in Leah Kleckna, supported by the Manhattan company, continues wherever she appears to afford the dramatic treat of the season. She played on Washington's Birthday at Columbus, O., giving two performances at the Empire Theatre, which was twice crowded to its utmost capacity, this being her first appearance in that city in three years.

Mrs. Fiske having been excluded from Indianapolis by Trust control of the theatres of that city for years, her appearance at what is known as the "German House," a large, hall-like auditorium, with a stage and its accessories, owned by German societies of the city, was an unusual event. This appearance of Mrs. Fiske was the first of an independent in Indianapolis since the present state of theatrical affairs began, and the city rose to the occasion with enthusiasm, her audiences being the most brilliant noted in Indianapolis this season and including pilgrims from Shelbyville, Newcastle, Marion and other Indiana towns.

Mrs. Fiske's recent appearance at Piqua, O., where attractions of the first magnitude are seldom or never seen, was an event for the whole locality.

The theatre in Dayton is controlled by the Theatrical Trust and on that account Mrs. Fiske for several seasons has been prevented from appearing in that city. The engagement for Mrs. Fiske was therefore arranged at May's Opera House, Piqua, as the nearest available point to Dayton, for Wednesday, Feb. 21. Piqua is about thirty miles from Dayton. The Piqua Daily Call of Thursday, Feb. 22, gave the following description of the event:

"All this section of Ohio was represented. The desire to see one of the world's greatest artistes was by no means limited to Piqua. Dayton, Lima and Urbana on the east and Greenville and Union City on the west became for the nonce suburbs of Piqua. Parties came traveling in special cars from all these towns and those between. Dayton sent a delegation of 150 in three cars. Troy had 200 and 200 came down from Sidney in four cars. Covington was represented by 100 and there was a party from Eaton, coming via Dayton. Such an audience had never been gathered in May's Opera House since the opening. All records for the house were broken, and, furthermore, the audience was made up for the most part of the very best people of this section of the State."

A NOVEL CLAIM FOR DAMAGES.

Madame Augusta Bernhard, an opera singer, recently brought a singular libel suit against the Carl Rosa Opera company in England. During the Summer season of 1904 she fell ill while on tour and in accordance with the terms of her contract her engagement was terminated by the management. After she had ceased to sing her name appeared on the posters. Madame Bernhard considered this action to constitute a libel, because it led the public to believe she had assented to the use of her name when she had no intention of performing. As soon as she began proceedings for an injunction, however, the defendants removed her name. The presiding justice took the ground that no injury had been done, since the statement in the posters was not defamatory and since the public in such cases was more ready to sympathize than criticize. Judgment was entered by mutual consent for the defendants without costs.

AT THE THEATRES

To be reviewed next week:

THE EMBASSY BALL Daly's.
THE MOUNTAIN CLIMBER Criterion.
LITTLE Irving Place.
CHINATOWN CHARLIE American.
THE OLD CLOTHES MAN Third Avenue.

Princess—Brown of Harvard.

Play in four acts, by Rita Johnson Young. Produced Feb. 26.

Tom Brown Henry Woodruff
Gerald Thorne Albert Perry
Wilton Ames Walter Thomas
Claxton Maddern Howard Estabrook
John Cartwright Douglas J. Wood
"Tubby" Anderson Arthur Shaw
"Happy" Thurston William Rosell
Walter Barnard Joseph H. Graybill
Warren Price G. H. Huntley
Thomas Orce Moses Terry
"Bud" Hall Robert Stowe Gill
Victor Colton Theodore Fribus
George Selwyn James Keating
James Van Hensseler William Reesman Andrews
Wally Hodges Homer Basford
Arthur Blake Barry Mantle
Austin Latchew Gerald Gandy
Schneider Fred Thorne
(By special arrangement)
Godering Daniel Pennell
Hill Richard Ridgely
Old Clothes Man Louis Le Bay
Door-keeper Howard Heselton
Mrs. Ames Kate Lester
Evelyn Ames Laura Hope Crews
Marian Thorne Catharine Calhoun
Edith Sinclair Ethel Martin
John the Orangeman By Himself

Henry Woodruff made his advent into stardom in a play so full of youthful, vigorous incident that weakness and triteness of story can readily be forgiven. Mrs. Young, the author, shows a close knowledge of young people and a sufficient acquaintanceship with college life to picture it correctly in its broader features. She is to be congratulated for much bright dialogue and for genuine characterizations. The plot, however, is conventional and treated in a conventional manner. What might have been a clever comedy has been somewhat injured by a melodramatic wronged woman, her mountaineer brother and a cold-blooded villain.

Tom Brown is the central, heroic figure of the story—a rich young student, blessed with a generous heart. He assists his sweetheart's brother, Wilton Ames, to pay a gambling debt and offers to pay the living expenses of Gerald Thorne, a Tennessee mountaineer, who is working his way through college and at the same time supporting a sister at Radcliffe. Thorne's sister, Marian, has been deceived by Ames, and she calls upon Brown in his room to ask his aid. While she is there a party of ladies, including Brown's fiancee, Evelyn Ames, arrives, and Marian hides in Brown's closet. Ames, helplessly drunk, also comes into the room and is hidden in a box. The visitors discover Marian, and Brown refuses to explain her presence.

In the second act, which takes place in the college yard, Thorne has become a stroke of the 'varsity crew and a popular man at college. He knows nothing of his sister's condition. Brown is partly forgiven by Evelyn, though he still refuses to explain. Ames, the weak tool of Victor Colton, a gambling student, consents to Colton's demand that he send Marian away from Cambridge on the day of the boat race and acquaint her brother with the fact. Colton has been betting heavily on the opposing crew. Ames gives Marian a check forged with Brown's name and arranges for her departure.

The third act shows the Harvard boat house on the day of the race. Just as the crew is starting for the boat Thorne is handed a letter from Marian, telling him of her shame. The young man refuses to take part in the race and Brown is substituted at the last moment. The race is rowed to victory, but just as Brown is being saluted as the hero Thorne returns and attempts to throttle him. He has discovered Marian trying to cash the check with Brown's name on it. The fourth act occurs in Brown's room the next morning. A party of students is trying to persuade Tom to tell the whole truth about the check, but he still refuses. Threats from Thorne only arouse him to anger and he offers to "lick the whole crowd." His friends and Thorne leave, Ames remaining behind. Brown destroys the check and tells the younger man what he thinks of him. Mrs. Ames arrives at this juncture to try to persuade Brown to marry the girl, and then discovers that it is her son who is to blame. Brown is forgiven and Evelyn's arrival closes the play, with the young man in an ecstasy of joy.

Many references to Harvard personages and traditions, especially in the second act, are probably of more interest to Harvard men than to the general public. Schneider, who leads the band; the old clothes man, and, above all, John the orangeman in person, were greeted with welcoming cheers on the opening night. Old John, with his toothless smile and gestures of supreme happiness, was accorded a greater reception on his debut as an actor than most great stars receive at the height of their fame. His presence adds a note of pathos to the play, particularly to those who know his history. A song by Brown, with a chorus of college men, in the second act is a pleasing feature, and the strenuous abduction of Brown's rival by a band of students is one of the most realistic suggestions of college life. In stage management the play shows extraordinary care, and the love scene between Brown and Evelyn in the middle of the yard may be excused on the grounds of dramatic necessity. However, it is generally supposed that Radcliffe girls do not make a practice of walking about the yard and speaking to Harvard men.

There is not a noticeable weak place in the cast. Mr. Woodruff is bright and buoyant in the earlier scenes, filled with a spirit of youth, and in the later scenes, especially in the last act, plays with careful repression through several difficult places. His speech to Ames is done in a manner so free from heroics that it stands out as the most absorbing feature of the play. Laura Hope Crews as Evelyn Ames gives a good characterization of a flighty, somewhat coquettish girl. Catharine Calhoun, with a slight Southern accent, plays Marian Thorne gracefully and confidently. Ethel Martin is delightful as the straightforward Edith Sinclair, and Kate Lester is good as Mrs. Ames.

Albert Perry's work as Gerald Thorne cannot be too highly praised. His part is one that requires the most skillful handling and in Mr. Perry's hands it receives it. In make-up, voice and manner he resembles almost photographically the type of working student from the backwoods, more familiar perhaps to those acquainted with the small Southern colleges than to the men of big universities. Walter Thomas as Wilton Ames plays a difficult role well, though he shows a little of the conventional "tool" in his manner of reading his lines. Howard Estabrook as Claxton Maddern, Brown's room mate, is a typical decent-minded college man: Douglas J. Wood as John Cartwright is a type of the philanthropic student, with more influence than money; William Rosell as "Happy" Thurston represents the rich, good-natured type, the butt of his companion's jokes, and Arthur Shaw as "Tubby" Anderson belongs to the fat, good-natured class, also a butt of jokes. Victor Colton, the villain, is cleverly played by Theodore Fribus, and Fred Thorne as "Bud" Hall, coach of the crew, impresses himself on the few scenes in which he has part by his enthusiastic spirit. The smaller roles are all well done.

Brown of Harvard offers a very agreeable entertainment, without much food for thought, but so full of life as to keep the interest of its audience. In spite of the conventionalities of the plot, there are moments when it thrills, and there is no lack of sympathy in the most stilted of the lines. The one feature that might be improved is the boat race. The players are massed in such a way that the attention is divided and the enthusiasm that might be aroused by a spirited description of a hard-fought rowing contest is repressed by too many points of interest.

Liberty Theatre—The Redskin.

Indian drama in four acts and nine scenes, by Donald MacLaren. Produced Feb. 26.

Lonawonda Tyrone Power
Sheanawanda Albert Gruhn
Cugwicka Lionel Adams
Gangwar Leonard Barry
Wangosh Escamillo Fernandez
The Medicine-Man J. O. Le Brasse
Matawagnon Claude Brooke
Niatawa Edwin Arden
Adulola Katherine Grey
Lashota Bijou Fernandez
Fawn Marion Chapman
Ockotchee Maidens Laura Lenore
An Old Woman Margaret Kenmars
Avaonia Eldridge

The Redskin is a strange performance—strange in itself and strangely fascinating in spite of itself. There is more of the real Indian in Theodore Roberts' one role in *The Squaw Man* than in this entirely aboriginal, melodramatic, problem play. The silent young Indian mother of the Hoyle composition contains more of native actuality than the whole female contingent created by Donald MacLaren.

William A. Brady has done his part of the work as stage-manager accurately and with the utmost generosity, for even the wizard of the Belasco Theatre could scarcely have taken more pains to establish an "atmospheric" illusion through details of settings and costuming. The wigwams are veritable, the wood scenes are astounding, the wood scenes are real, the blankets and feathers are all that could be desired, the dance by real Indians when the hero is about to be burned at the stake is a striking novelty, and the final scene of the heroine passing over the lake of death in the canoe of her dead lover, though obviously suggested by the famous conclusion to *The Darling of the Gods*, is wonderful in its unspoken poetry. Decidedly Mr. Brady is not at fault if the drama itself must be classed as a

whichever brave his daughter, Adulola, shall choose for a husband. Matawagnon, a crippled and generally disreputable savage, is incensed because his son, Niatawa, the Good-for-Naught, whose sole offense is that he spends his time peacefully in the woods instead of taking scalps, is not included among the suitors. He accuses Adulola of being the illegitimate child of her supposed father's squaw and a certain white captive who lived with the tribe years ago, referring to the lightness of her complexion as a proof of his slander. In his anger the old chief grasps his throat and slays him unmeaningly. The peaceful son seeks vengeance on the murderer of his father. Because of his beauty and gentleness, Niatawa is a favorite among the women, being particularly loved both by Adulola herself and by Lashota, the faithless wife of Lonawonda's counselor. The latter arranges a meeting with him at the Great Cave of Many Spirits, promising to reveal the name of his father's murderer, and Adulola, having learned of the trust, goes there also. The unfaithful wife accuses her own husband of having done the deed. Footsteps approach. Niatawa makes his escape, bent on revenge; Lashota hides; Adulola herself remains to face the intruders. The old chief, now stone blind, is himself of the party. He denounces Adulola as illegitimate and a wanton. In a tremendous storm of passion and remorse he tells her—his two comrades have been dismissed—how he himself slew the crippled brave. Then she in turn tells the truth about Lashota. In the third act the old chief confesses to the whole tribe in time to prevent Niatawa from actually being burned at the stake. Nevertheless, the Good-for-Naught demands single combat with the husband of Lashota and allows himself to be slain. While dying he prevents his sweetheart from committing suicide, for thus she would never be able to accompany him to the Happy Hunting Ground. The last act merely pictures the death of the Indian maiden, with the marvelous effect of the phantom canoe already described.

genuine white coruscates in her blood. Bijou Fernandez looked more Egyptian than Indian, but did an effective piece of emotional acting belonging to no particular locality or era. Marion Chapman as Fawn, Adulola's playmate, was charming if unimportant. Alice Leigh, if a real Indian, in her character of the nurse, made a valuable contribution to ethnology by showing what typical low comedians were sometimes reared in the tepees.

Joe Weber's—The Squawman's Girl of the Golden West.

Burlesque in one scene, by Edgar Smith. Music by Maurice Levi. Produced Feb. 26.

Captain Winslow Ernest Lambert
Jack Clegg Edward J. Connolly
Rash Tawkins Joe Weber
Topictown Charles A. Bigelow
Tick Lee Harrison
Snoring Jim Sam Marion
Scrappy Holliday David R. Locks
Trinidad Moe Joseph Kaufman
Silent Jake Jack Joyce
Jim Seaking Jarvis Jocelyn
The Professor W. Douglas Stevenson
Shako Fight T. C. Diers
Cut-Throat Billy Ambrose Ball
Joe Castoff James Belmont
Willy Welshrich Al. T. D'Arcy
Joe Miller H. W. Robinson
Phil Graves Joseph Kaufman
Ike Kiljoy James McLaughlin
Josie Mansfield Mattie Boorum
The Girl Marie Dressler
Scratchesmith May Montfort
Little Hal Bonnie Maginn
Banana Flora Zabelle

The Girl of the Golden West, now running at the Belasco, and *The Squawman*, which has been at Wallack's for some time, were the basis of a combination burlesque produced at Joe Weber's Music Hall last week.

The main features of both plays have been very cleverly utilized by Edgar Smith, who has been writing the librettos for this house since it opened under the management of Weber and Fields. Mr. Smith has worked conscientiously at all times, and it has happened occasionally that his work fell below the mark, but in his latest effort he has redeemed himself, as he has given New Yorkers a chance to laugh heartily, unrestrainedly and legitimately. Most of the burlesque is on the Belasco play. *The Squawman* coming in for very little consideration.

The scene is patterned after the saloon in *The Girl of the Golden West* and the characters are parodied with rare skill. The time is 1906, and instead of the gold fever, the automobile craze is what interests the natives and tourists. "The Girl" who runs the saloon has ideas on total abstinence, and serves nothing stronger than ice-cream soda and vichy and milk. Checkers is the only game allowed and the great card scene in the Belasco play is mercilessly satirized. When the Girl sees that she is losing she eats the crackers that her opponent is using as checkers and he is disgracefully beaten, although he is supposed to be the champion checker player of the West. The snowstorm, that is such a strong feature of the Belasco production, is introduced in a way that calls forth shrieks of laughter. The snow blows in in bushels in unexpected places and the wind howls in a disarmingly funny way. The scene in which the road agent goes to bed wrapped in his automobile coat and with his arms around the red-hot stove is also hilariously amusing. Taken all in all, the present offering is by far the best thing Edgar Smith has done in all the years he has been writing for this house, and he may well be proud of his achievement.

Marie Dressler covered herself with glory in her burlesque of *Bianche Bates*. From her first entrance in a ridiculous make-up to the end of the travesty she was a delight. She laid on the Western dialect in thick chunks and never missed a chance to be amusing. In the scene in which she sentimentalizes over a keg of whiskey which she is to keep in her safe until the end of the month, when the "boys" are to enjoy a genuine spree, is burlesque in its truest and best form. Second honors went to Edward J. Connolly, who scored a complete and emphatic success as the Sheriff. His make-up was a duplicate of that of Frank Keenan and his voice had the same sharp, metallic ring as he delivered his lines in a mock-serious manner that was convulsing. Ernest Lambert was the Squawman, and his part was a combined travesty on the work of William Faversham and Robert Hilliard. He gave an excellent imitation of Faversham's stride and was in the picture most effectively. Charles A. Bigelow was an Indian chief and did what he had to do with his usual skill. Lee Harrison had some good lines as the bartender and his sandpaper voice fitted the part to a nicely. Joe Weber, minus his dialect and his stomach pad, was Rash Tawkins, a very bad man who is always looking for trouble and generally finds it. Mr. Weber proved that he is as good in a more or less straight part as he is in the Dutch character he has been doing for nearly thirty years, and his work helped materially in the success achieved.

May Montfort as an Indian girl, Bonnie Maginn as an overgrown papoose, Sam Marion as a miner, and the large and efficient chorus all had their share in the merry burlesque, which was splendidly staged under the direction of Al. M. Holbrook. Two new musical numbers by Maurice Levi—"The Girls of Forty-nine," sung by Flora Zabelle and several chorus girls dressed in the costumes of the days of the gold fever, and "Poor Little Red Papoose," rendered by Bonnie Maginn and several assistants in Indian dress—are very good and were warmly encored.

Twiddle-Twiddle, condensed and improved, preceded the new offering, and the entertainment as it stands is as good as anything ever offered at this little temple of comedy, where fun-loving New Yorkers and countless thousands from out of town have always been given full value for their money.

Berkeley Lyccum—Magda.

Play in four acts, by Herman Suderman. Revived March 1.

Lieutenant-Colonel Swartz H. Ogden Craven
Pastor Heffterding Warner Gland
Max Von Keller Edwin Mordant
Max Von Wendowski Maxfield Morris
Major-General Von Kiebs Robert Cawdron
Professor Beckman Adelisse Cawdron
Swartz Louise Mackintosh
Fransdicks von Wendowski Murdine Hope
Marie Swartz Mrs. Major-General Von Kiebs
Florence Gertrude Ruthven
Mrs. Justice Ellrich Constance Shelley
Mrs. Schumann Adelaide Livingston
Theresa Lars Bohr
Magda Madame Metz Illing

Madame Metz Illing presented Magda at the Berkeley Lyceum Theatre for four performances last week for the purpose of introducing herself to New York audiences. Madame Illing has achieved some success as leading woman at the Thalia and Lessing theatres, Berlin, and with the German stock company in Milwaukee. In 1903 she appeared with the Thauhauser Stock company in Magda, her first attempt at playing in English.

Welcomeed by an extremely friendly audience, she achieved considerable applause at her first New York appearance. Her ability as an actress, however, was not prominently apparent. She is a fair example of what has come to be termed the realistic school of acting, but she is by no means a great Magda. She spoke her lines carefully and intelligently, with only a trace of accent. She "attacked" the part vigorously, seemed to be a person of bubbling enthusiasm in the light second act, and transferred not a particle of her emotions to her audience. She evidently felt the joy, the scorn and the sorrow of Magda, but she made no one else feel them. She aroused the same sort of unsympathetic interest that one might feel in examining a series of photographs. Her Magda was a woman hardened by her contact with the world, not humanized by it; unlovable and very selfish, lacking both grace and graciousness. Her joy at seeing Marie partook of the same nature as the joy she might have felt at receiving a new pet. She was as "cattish" in her treatment

(Continued on page 17.)

LYMAN TWIN BROTHERS.

The above portraits represent the Lyman Twin Brothers, the popular twin comedians, who are appearing this season in the three-act musical comedy, *The Rustlers*. These young stars have appeared in the successful musical comedies *A Merry Chase* and *At the Races* in the Western and Southern States the past eight seasons with marked success and have the distinction of being the only twin comedians to-day before the public, while the novelty of their attractions has been the source of much comment wherever they have appeared. It is written on the lines of mistaken identity with a strong story which, with their

striking resemblance, affords unlimited opportunities for the funny situations which so much amuse their audiences wherever they are seen.

Their new vehicle, *The Rustlers*, has proven the strongest drawing card they have yet offered, playing to almost a continuous season of capacity business since their opening at Janesville, Wis., on Aug. 28. They will be seen again next season in *The Rustlers*, which will be put out on an elaborate scale, opening early in August. They are now touring the South, playing to the largest business they have ever done in that section.

second-grade problem melodrama in redskin disguise.

The characters have Indian names and wear appropriate paint, yet the complications are excessively white or black, as one speaks of color or morals. It is a pity that one should suddenly be forced to regard the Indians of the eighteenth century as in no way purer or better than modern New Yorkers. More disquieting yet is it to see an Indian version of Juliet's nurse and to find an Ockotchee maiden, Fawn by name, hiding coyly in the rushes to avoid being observed with her blanket by a couple of stalwart braves. In all seriousness, some of the episodes are of an Elizabethan nature.

Mr. MacLaren has so persistently attempted to be literary that even in his kindness the critic is not justified in omitting some mention of the fact. These original Americans are anything but taciturn, as most people have supposed them to be. On the contrary, they have a volatile fondness for extravagant phrases and disjointed blank verse. They "methink" things; some one mentions the "fragile thread of honor"; the entire company is euphuistic to the last degree. Except when they grunt in Indian fashion the counsellors speak like old-time Roman senators. These heathens even command one another to the salutes! The intention of the author was evidently to supply heroic dialogue, but though the intent may have been all right and though it is obvious that the entire theme could not have been expanded in broken sentences and ejaculations, it seems as if the result might have been somewhat less incongruous.

Lonawonda, the chief, feeling that he is old and noting that his sight has almost failed him, decides to retire, appointing as his successor

Tyrone Power as Lonawonda did a magnificent piece of acting, albeit his savage was the idealized creature of Cooper's novels; but an idealized Indian is manifestly better than any other breed, except the proverbial dead one. He has the almost gigantic physique, the dominating presence, the majesty of manner and a voice as resonant as the vibrant chords of a bass viol. He is not a devotee of the restrained emotion theory, simply because he has to conjure up no excuse for any paucity of force and spirit. The denunciatory episode in the sacred cave was treated with a tempestuous, old-time grandeur which evoked memories of the old-school tragedians now wrapt in lasting slumber. This performance will go on record, not as an Indian impersonation, but as a stupendous, half-mystical creation—a mighty, portentous ideal of primeval manhood, father and ruler of his tribe, just, gentle and unflinching. The other actors were naturally dwarfed by comparison, yet Edwin Arden more or less sustained the same feeling in his romantic Niatawa. Albert Brueining, possibly because he was called upon to indulge in less imperial declamation, was somewhat more similar to the genuine article. If considerably less poetic: Claude Brooke was a good type of redskin bad-man as the crippled warrior, though his sarcasm was amazingly modern; J. O. Le Brasse had a terrific make-up as the Medicine Man and little opportunity to air his opinions. The three subordinate warriors were metropolitan pug-faced in paint and feathers. As has been noted above, the women of the cast were simply white girls, acting like white people and obeying the dictates of an absolutely pale-faced psychology. Katherine Grey did well enough, and her white demeanor is comparatively excusable on account of the ill-



IN OTHER CITIES.



SAN FRANCISCO.

The Grand Opera House is doing a big business Feb. 19-26 with Murray and Mack in their great musical comedy hit, *Around the Town*. Mack is the best Irish comedian we have had here for some time. Murray does the straight Irish work, which is amusing; his parodies were not as clever as the chaste comedy was especially attractive, and the costume admirable. Next week the Pollards in *The Belle of New York*.

The Ideal Extravaganza co., with George W. Rice's *Yankee Doodle Girls*, made a good impression at the California 19-26, where they have been doing a very good business. The Five Baker Troupe did a sensation act, *Leaping the Gap*. The singing and dancing were also good. Next week the *Baltimore Beauties*.

The County Chalmers at the Columbia 19-26 is in its last nights, having had a fair run of two weeks. Next week Florence Roberts and her new co. come to the Columbia for the first time in her career.

Madame Gadski at the Majestic gave three concerts to crowded houses 19, 21, 24, making a great impression.

A cyclone of fun is what the papers called the Alcazar's attraction 19-26, *There and Back*, and which was an unparisian farce on confusion. This clever play was written by George Arliss, who was last seen here with Mrs. Fliske in *Leah Klescha*. Charles Waldron as Waring, the merchant with an inventive genius, and James Maher as Henry Lewson, also a clever genius, create most of the fun in the male roles. Adele Belgrave and Ethel Evelyn were cast for the wives, and along with their good work displayed some beautiful gowns. Eleanor Haber made her San Francisco debut in the role of the friar who made a most dexterous impression. George Osborne as the Scotchman was a delight; his brogue was richly amusing. Next week, *The Girl with the Green Eyes*.

At the Alhambra 19-26 the stock co. was seen in *The Black Crook*. Marshall Mayall and Edna Klemmer had the leading roles and S. Henry Shumer played the role of the Crook. Two bold performances were packed in the drama. The plot was beautiful and the singing was an effective feature. Next week, *The Fatal Wedding*, in which Gille Cooper will appear as the child.

The Isle of Spice at the Tivoli 19-26 is surely in for a long run. The Tivoli of late has not had a successful time of it, and with a new stage-manager and new producer and many new and clever people their troubles are about over. Gilbert Green, the new comedian of the King, played his role well, making quite a favorable impression. Bert Yonze, the new baritone, has a pleasing voice. Teddy Webb and George Kunkel, the other two comedians, have good parts. Cecilia Rhoda sang with her usual good style and Leonora Kerwin quite won the audience with her charming manners; her "Foxy Brady" song went with a dash. The chorus did especially good work. Next week, second week of *The Isle of Spice*.

On the 28th the *Blithe Spirit*, offering at the Majestic 19-26. The comedy was entertaining and many of the principals seemed. Next week the co. will present for the first time in stock *The Friend Prince*.

OSCAR S. FRANK.

SALT LAKE CITY.

Martin and Emery's co. presented *Parasol* Feb. 19-21 at the Salt Lake Theatre to good business, giving good satisfaction. Miss Taylor as Kundry, Mr. Cotton as Amfortas, and Mr. Dashell as Klingsor were each popular. Scenery and co. good. The rest of work was filled by the Social Opera co. in repertory: *Mimosa*, *La Clemenza*, *Il Capriccio*. Divertissements were given. *Mademoiselle fair*. The co. is very good and gave excellent satisfaction and will do better business at another time. Paul Gilmore 1-8.

At the Grand Thea. Lorch on, has put in the whole week, presenting *A Soldier of the Empire* first half of week, and Michael Stroger latter half. The Stratton of Mr. Lorch is exceptionally clever. Gertrude Ferry, the new leading woman of the co., made a favorable impression. Edith Bostwick and Cecil Fay were popular. Georgia Garner in *Maid 22-23*.

At the "ropic" *Wings*, the co. and the troupe all the week. The Broadway Barbers, in their revolving ladder act were headliners. Frank Fisher and Gladys Clark were next in line. Joe Goodwin, the boy monologist, shows clever talent. Change of bill 24 to Miner's Bohemian Butchers, who were pronounced good. Andy Gardner and Ida Nicoll proved high class funmakers. Will Ward, German funist, and Wilson, the trick bicyclist, were popular.

Harry B. Emery, one of the proprietors of the *Pan-Pacific* co. is a Utah boy, and has been happy in meeting scores of old friends and schoolmates.

Arthur Shepherd, the youthful conductor of the Salt Lake Theatre Orchestra, and the recent winner of the Padoverkoff prize of \$500 for his "Joyful Overture," returned to his post after a month of visiting in Boston and New York. He had the pleasure of hearing a rehearsal of his overture by Frank Damrosch of the New York Symphony Orchestra. The piece to be given is his first composition by Herr Arthur's Orchestra, under the auspices of the Music Society of America, on March 10. We are proud to know that the composition of a Mormon boy is given equal place with MacDowell's concerto in D Minor. Gilbert's "Sacrament's Invocation" and MacDowell's "Indian Suite."

Incidentally arrangement was made for the production of *Chanticleer*, a play by a Utah boy. It is an Alice romance and can be made more spectacular and grand without fusing than anything produced in two decades.

I have just returned from attending services of the burial of a good man, a good actor, and a good historian, John R. Lindsey. Mr. Lindsey's name is familiar to readers of *The Mormon* from his various writings, and especially of his last literary effort, "The Mormons and the Theatre," which was recently reviewed in these columns.

The death of Harry B. Emery, of whom I knew but little, occurred the 21st. For the past two or three years he has been conducting a school of dancing in this city. No friends or relations outside the city could be located, and he was buried by acquaintances and pupils. I am told that Mr. Lohselle had been in his day an actor of ability.

Robert J. Riddell, formerly advance man of the Theo. Lorch co., assumed the management of the Grand Theatre on Washington's Birthday. Mr. Riddell is held in high esteem by all who know him, and at the right time can be a good man. He has brought him before the curtain, and introduced him to the audience. Before he could escape Mr. Lorch, in behalf of the co., presented him with a beautiful diamond "good luck" pin, and Cecil Fay, in behalf of the ladies of the co., presented him with a bunch of American beauty roses.

KANSAS CITY.

The Clansman held the boards at the Willis Wood Feb. 23-8, and played to immense business at each performance. The story is well told, and a large co. is necessary for its presentation, which in this case was an evenly balanced one and above the ordinary in point of efficiency. Franklin Ritchie as Ben Cameron and Jack Brown as the Stoneman carried their respective parts in a highly satisfactory manner and won much applause. William H. Tracy handled the difficult role of Silas Lynch in a very capable manner, while the comedy element was admirably cared for by Maud Durand, Theodore Kehrwald, and Charles Aveling. The production was properly staged and *Parasol* 4-7. Lulu Glaser

John R. Hingwalt.

San Fran came to the Grand 23-4, and stayed to the usual good business. The attraction was here before last, but this was its last and greatest attraction at popular prices. The production is very creditable, and in all departments and seemed to please immensely. The players were repeatedly applauded. Principals included Florence Smith, Harry B. Burcher, George E. Mack, Edward Bagley, W. L. Rainsome, and Agnes Findley. David Harron 4-10.

Lewis Morrison in his time honored production of *Parasol* was the Auditorium attraction 23-8, and in spite of its antiquity played to good business. Kerry Goy 4-10.

The Way of the Transgressor held the boards at the Gillies 23-4, and was well received by large audiences throughout the week. Queen of the *Highlanders* 4-10.

At the People's Theatre in Kansas City, Kan., the Fulton Stock co. put on *The Galleys Slave* for the week of 23-8, and played to continued good business. Jess B. Fulton and Emilie May Jackson in the leading roles were quite enthusiastically received, while Alsworth Arnold, Arthur L. Verner, Ivy Bowman, Belle Jackson, and Lola Davis also deserve praise for well played parts. The production was well staged and costumed.

When the curtain goes up on the Bernhardt performance in Convention Hall 23-4, it is expected that an audience of over 6,000 will greet the great French actress. Two days before the event finds the hall practically sold out, and the few seats remaining will doubtless go before that time. A number of parties have been made up from surrounding cities and towns and will attend the performance.

O. D. Woodward, manager of the Willis Wood and Auditorium theatres here, returned San Fran's week's star in *Omaha*, where the Woodward and Bernhardt co. also have two theatres. While in Omaha Mr. Woodward again broke into the limelight of the stage by appearing with the Woodward Stock co. in *Men and Women* at the New Burwood Theatre. Although it has been a number of years since Mr. Woodward has appeared on the stage, he is said to have

acquitted himself admirably and received much applause.

Manager Louis W. Shouse, of Convention Hall, announces that the Courier Metropolitan Opera co. will be heard in the hall the afternoon and evening of April 12, presenting *Lohengrin* and *Martha*.

D. REDDY CAMPBELL.

NEW ORLEANS.

The carnival season of 1906 closed under the most brilliant auspices at midnight of Feb. 27. This year the carnival has probably been the most brilliant in the history of the city, and the numerous mystic organizations vied with one another in the brilliancy and gaudiness of their respective street parades and balls. The floating population is figured at about 80,000, and the late comers experienced considerable difficulty in getting hotel accommodation. The parades of Mardi 22, Proteus on the 23, and Rex on the 24, were the most gaudy street pageants this year. The theatres naturally came in for their share of the patronage and did a thriving business during the week.

The stock co. at the Grand Opera House presented *Old Heidelberg* 23-4, with Lester Lerner as Prince Karl and Laura Nelson Hall as Katie. Both of the principals displayed considerable ability, and the emotional scenes were given realistically and with marked effect upon the audience. Louis Morrison was an excellent Dr. Jutte and Frank Sylvester a fatigued Captain of Antwerp. The balance of the co. remained with its usual ability. *Comique* 4-10.

The Baldwin-Melville Stock co. at the Lyric Theatre, presented *How Baxter Busted* in 23-4, and the play gave a good idea of the progressive and aggressive drummer. The rural characters in the play were excellent portrayals, and Osa Waldron, Guinio Socola, Theirs Magrane, Emily Melville, and Helen Ray deserve mention. On the Frontier 4-10.

McIntyre and Heath, in *The Ham Tree*, was the attraction at the Tivoli 23-4. Richard Carle 4-10.

A fair co. at the Crescent Theatre 23-4 presented *The Maid and the Mummy* to good business during the week. Fred Warren and May Taylor did the most successful work in the co. Tim Murphy 4-10.

At the Greenwall Theatre an extravaganza co. advertised as *The Cracker Jacks* held the boards 23-4. Bob Van Austin, John Hennings, Anna Glocker, Ruby Leon, and Lillian Held are prominent in the cast. *Casino Girls* 4-10.

At the French Opera House the attendance and performance continue excellent. *Siegfried* was sung 25 with Messrs. Lucas, Mervin, Valliere, and Mademoiselle Stirling, Arnold, and Sawyer in the cast. At night 25, the opera bouffe co. appeared in *Oryane de Bergerac*. Mr. Gable appeared in the title-role, and made quite a hit. *Le Saltimbanque* 26 (matinee); *Il Trovatore* 28 (night).

Sarah Bernhardt is billed to appear here for week beginning 18 in repertoire.

J. MARSHALL QUINTERO.

LOUISVILLE.

Wright Lorimer in *The Shepherd King* was seen in Louisville in this powerful drama week commencing Feb. 26 at Macaulay's. It was elaborately staged and excellently well played by a large and capable co. The house was crowded throughout the week. Souza and his band is underlined.

At the New Masonic Arizona was presented on a large scale under the management of Hollis E. O'Neil. The play has retained its popularity here and Louisville was great throughout the engagement. Charles Grapewin in his latest success, *It's Up to You*. John Henry opens 5.

The Flaming Arrow drew good business at the Avenue week 23-4. Barney Gilmore in *A Rocky Road to Dublin* will fill week commencing 4.

Echoes of the recently highly successful engagement of Sarah Bernhardt at Hopkins' 19 are still to be heard. The artist and public voiced extreme interest in the play presented—Camille and La Sorciere—and also in the art of the actress, her art, eccentricities and particularly her elaborate wardrobe.

Alice Doyer, of *The Land of Nod* co., is an inmate of a sanitarium here very ill with typhoid fever. She bravely continued her part until after the commencement of the engagement in this city, but was compelled upon advice of physicians to go to the institution here, which is an excellent one, and receive medical attention.

Manager John J. Macaulay was recently presented with an old salve that was used by him during the war of the States. It was given him by Indians members of his former command and will always be a highly prized possession.

Colonel John T. Hopkins and J. C. Staver, of the Hopkins Amusement Co., spent several days in Louisville during the week effecting plans for extensive improvements to be made at *Fontaine Ferry Park* during the coming summer season. The plan was to add a veritable gold mine in the Summer of 1906 and it is expected to be again a winner. Manager William Reichman will continue in managerial charge.

Grand Exaltor Ruler of the Elks R. W. Brown, of this city, was the guest of honor at the anniversary banquet of the New York Lodge, which was held at the Waldorf. He delivered an address that was worthy of his oratorical fame.

The donor of the manuscript to Stephen Foster, the author of "My Old Kentucky Home," has been selected and is considered an excellent one. The figure will be life size, will be in a sitting posture on a pedestal, upon the base of which will appear the name of the bard, bars of music from the familiar song, and verses of sentiment appropriate to Kentucky and to Foster's career.

CHARLES D. CLARKE.

OMAHA.

Sarah Bernhardt at the Auditorium Feb. 27 attracted the largest audience that ever assembled in this city to attend a dramatic performance. People came hundreds of miles from Colorado and South Dakota. Madame Bernhardt's Camille is simply grand, and the scene between herself and M. Duvat in the third act as well as the death scene in the last act were as real as life, and one almost lost sight of the fact that she was speaking in a foreign tongue.

Colonel John T. Hopkins and J. C. Staver, of the Hopkins Amusement Co., spent several days in Louisville during the week effecting plans for extensive improvements to be made at *Fontaine Ferry Park* during the coming summer season. The plan was to add a veritable gold mine in the Summer of 1906 and it is expected to be again a winner. Manager William Reichman will continue in managerial charge.

Grand Exaltor Ruler of the Elks R. W. Brown, of this city, was the guest of honor at the anniversary banquet of the New York Lodge, which was held at the Waldorf. He delivered an address that was worthy of his oratorical fame.

The donor of the manuscript to Stephen Foster, the author of "My Old Kentucky Home," has been selected and is considered an excellent one. The figure will be life size, will be in a sitting posture on a pedestal, upon the base of which will appear the name of the bard, bars of music from the familiar song, and verses of sentiment appropriate to Kentucky and to Foster's career.

CHARLES D. CLARKE.

MILWAUKEE.

Arnold Daly and a fine supporting co. appeared at the Shubert Feb. 23-24 in *You Never Can Tell* and *Candida*, large and appreciative audiences filling the handsome playhouse at each performance. The Shubert will remain dark for a short period.

Margaret Anglin being the next attraction.

Buster Brown proved a strong drawing card at the Alhambra 25, many being turned away at the opening performances. The performance was thoroughly enjoyable and praiseworthy. Master Rice in the title-role and Arthur Hill as Tim Scarpin scored well deserved hits. Many excellent specialties were introduced, the following members of the co. making special mention: George F. Hall, Mamie Goodrich, Harry West, Freddie Stickney, and the Hughes Trio. Paul Jones 4-10.

Blue Jeans is the attraction at the ever popular Burwood week of 25, and the co. seems to do equally well in this melodrama as they have previously done in comedy and tragedy.

Miss Hobbs week of 5. The Burwood Stock co. presented *Little Lord Fauntleroy* at three special matinees, being able to do this on account of the co. being at Council Bluffs in the evening of week of 25. The attraction was excellently staged and costumed.

JOHN R. HINGWALT.

MILWAUKEE.

Arnold Daly and a fine supporting co. appeared at the Shubert Feb. 23-24 in *You Never Can Tell* and *Candida*, large and appreciative audiences filling the handsome playhouse at each performance. The Shubert will remain dark for a short period.

Margaret Anglin being the next attraction.

Buster Brown proved a strong drawing card at the Alhambra 25, many being turned away at the opening performances. The performance was thoroughly enjoyable and praiseworthy. Master Rice in the title-role and Arthur Hill as Tim Scarpin scored well deserved hits. Many excellent specialties were introduced, the following members of the co. making special mention: George F. Hall, Mamie Goodrich, Harry West, Freddie Stickney, and the Hughes Trio. Paul Jones 4-10.

Babes in Toyland pleased the many patrons of the Davidson, where the attraction opened 25 for a week. The production is admirable in all respects, and a carefully selected co. presented the extravaganza creditably.

The *Gingerbread Man* 4-7.

The *Gingerbread Man* opened at the Bijou 25 to capacity, and audience from the success of the first appearance.

The *Gingerbread Man* 4-7.

good; scenic effects fine. Marvelous Ménage 8-10.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgr.); W. F. Mason, res. mgr.): Adam Good Stock co. closed a very successful week's engagement Feb. 24; the co. made a strong impression, and will be welcomed on a return engagement; Miss Overton and Mr. Shumway made many friends; in fact, the entire co. became strong favorites. Phelan Stock co. 26-3 opened 24 what bid fair to the audience were of the season, presenting A Wife's Dishonor and Wedded but No Wife as the opening bills; the Phelan co. is a strong local favorite, and has been a regular visitor to this city for many seasons; the co. is headed by Bernice Bruce and Raymond L. Bond, both of whom were seen to good advantage. Others deserving mention are J. E. Driscoll, Clara Lambert, and Fred Woodbury; specialties by Carter and Taylor, Fred D. Woodbury. Gossie Taylor, Charles B. Carter, and Carl Hersey; stunts and electrical effects good. The Phoenix Stock co. 26-3 very good. Mabel Williams Stock co. 5-10. Plays: Home, Sweet Home, Nan Patterson, Fatal Carriage Ride, Curse of Beauty, Way Down South, Vermont State Folks, A Deserter's Bride, The County Person, A Buffalo Tragedy, A Broken Heart, The Palace of the Star, and Drifted Apart, Choral Union (local) 12. Robert Edeson 14. Florence Hamilton 17. W. H. Crane 20. Little Johnny Jones 22. Devil's Auction 22—ITEMS: J. Frank Burke will head Manager Sheedy's new stock co., opening in April. During the engagement of the Phoenix co. 26-3 piano will be out of order.—Manager Huntington will have a new stock co. in this city the coming season; it is reported that it will open its season at the Savoy the last of April.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.); Jerry McAuliffe Stock co. Feb. 26-3; big business. Plays: Tennessee's Pardon, The Man o' War's Man, Shamoun O'Brien, Confessions of a Wife, Up York State, Pitfalls of New York, King of Tramps, and The Game Keeper. Phelan Stock co. 5-10. Plays: Her Mad Marriage, Beyond the Law, Sergeant's Revenge, Dr. Jekyll and Mr. Hyde, The Crook's Revenge, Dr. Jekyll and Mr. Hyde; humor. No. 8, and A Wife's Dishonor. Robert Edeson in Strongheart 12. SAVOY (David R. Buffinton, mgr.); Buffinton Stock co. in Woman's Enemy 26-3; large audiences.

HAVERHILL.—ACADEMY (Wallace and Gillmore, lessees; J. A. Sayre, res. mgr.); Elks' Minstrels Feb. 22 (local) to crowded house; co. excellent. Mitchell's All Star Players, supporting Earle Simmons, 26-3 opened with Vendetta to fair house; co. good. Other plays: A Study in Scarlet, A Lion's Heart, American Grit, On the Frontier, Oliver Twist, Rip Van Winkle, Dr. Jekyll and Mr. Hyde; humor. No. 8, continued good. Harcourt's Minstrels 5-10 (except 8). Robert Edeson in Strongheart 8. The Duke of Killencrake 12. Devil's Auction 13. W. H. Crane in An American Lord 14. Little Johnny Jones 16. William Barnesby in Cleverdale 17.

WORCESTER.—THEATRE (James F. Rock, res. mgr.); Digby Bell in The Education of Mr. Pipp Feb. 20 delighted a crowded house. The Chimes of Normandy 26 (27 local). Richard Mansfield in Beau Brummell 2. Benjamin Chapin in Lincoln 6, 7. Robert Edeson in Strongheart 9. Frank Daniels in Sergeant Blue 10.—FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.); The Maid of Williams Stock co. sold out of Fortune, week 27-8 before large audiences. The Climbers 5-10.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.); Mitchell's All Star Players Feb. 19-24; big business. Plays: The Vendetta, A Family Mix Up.

A Study in Scarlet, The Lion's Heart, American Grit, Dr. Jekyll and Mr. Hyde, and On the Frontier. Roe Stock co., headed by Will J. Kennedy, 26-3, opened in the Stowaway to large and pleased audience. Flynn Stock co. 5-9. Robert Edeson in Strongheart 10.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgr.); Myrtle Harder co. closed to good houses Feb. 24. Shepard's pictures 25; good business. Harcourt Comedy co. 26-3; small houses. Plays: Soldier of France, Reaping the whirlwind, A Son of Trill, Red River, Ride of the Mill. Dr. Jekyll and Mr. Hyde, The Devil's Athlete, and The Devil's Athlete. William H. Crane 6. Robert Edeson 7. Frank Daniels 8. Duke of Killencrake 9.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.); The Little Gray Lady Feb. 20; fine performance; good business. Ferdinand Graham Stock co. 27-3 opened to fine business. Plays: Her Mad Marriage, A Woman's Sacrifice, The Holy City, Camille, A Fight for Millions, A Black Sheep, A Man Without a Country, The Silent Partner, Slaves of the Orient, and Ten Nights in a Bar Room. Cleverdale 5-7.

LYNN.—THEATRE (Frank G. Garrison, mgr.); Iola Clum Minstrels 20 (local); performance and attendance fair. The Mocking Bird by well-known masters; good worth to capacity. Heart, Clay Barker in Cleverdale 2. Robert Edeson in Strongheart 3. William Crane in The American Lord 5. Jerry McAuliffe co. 6-10.

LOWELL.—OPERA HOUSE (Cahn and Grant, owners and mgrs.); Week of Feb. 26. As You Sow; large and pleased houses.—ACADEMY (R. F. Murphy, mgr.); Week of 26. The Eternal City; large and pleased audiences.—ITEM: Fay Brothers and Hosford have sold the Opera House to Cahn and Grant; took possession 28.

GLoucester.—UNION HILL (Lothrop and Tolman, mgrs.); The Flynn Stock co. did a record breaking business Feb. 22, playing Hands Across the Sea for matinee and matinee. A Grand City in the evening to one of the largest houses in the season. The Hotel City 24; excellent. Cleverdale 3.

PITTSBURG.—CUMINGS' (Wallace and Heneckers, lessees; W. A. Wesley, mgr.); Holy City Feb. 22 fair co. and business. Henry Clay Barnesby in Cleverdale 24 pleased fair house. Flynn Stock co. 26-3 to good business. Human Heart 7. Mitchell All Star Players 5-10 (except 7).

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.); Quincy Adams Sawyer Feb. 22; excellent co. and business. Vandalie 5-10.—EMPIRE (T. F. Murray, mgr.); The Runaway Girls 22-24; excellent co. crowded houses. The Gyne Girl 25-28 excellent.

NORTH ADAMS.—EMPIRE (John F. Sullivan, mgr.); The Little Gray Lady Feb. 27; excellent, to a fair house. Lawrence D'Orsay in The Embassy Ball 2. Clara Turner co. week 5.

MICHIGAN.

OWOSO.—OPERA HOUSE (Stephens and Beardsley, mgrs.); Francis and Hattie LaBadie Feb. 27 in Home Readings; large houses (benefit Decreas Home). Lewis and Craig co. in Romeo and Juliet 2, 3. Her Only Sin 8. William Owen in Othello 14.—ITEM: Our house has again changed managers. Managers Brott, Rettinger and Andrew J. Stevens, with Edward W. Beardley, leaving the house. Misses Stephens and Beardley are young business men of this town and will inject new life into the theatre.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.); Dustin Farnum in The Virginian Feb. 22. S. R. O.: fine performance. Root-Russell boxing match 26; full house. Ouellette 27. Good Stock co. 28-3 opened 26; full house. Ouellette 27. Good Stock co. 28-3 opened 26; full house. Ouellette 27. Good Stock co. 28-3 opened 26; full house. Ouellette 27. Good Stock co. 28-3 opened 26; full house. Ouellette 27.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.); Little Johnny Jones Feb. 21 to large house; pleased. Stetson's U. T. C. co. 22; two capacity houses. The Virginian 24; large house; excellent satisfaction. A bunch of Keys 26; fair co. and business. William Owen 28. The Jeffersons 1. Babes in Toyland 2.—SILJOY (W. S. Butterfield, mgr.); Good business continues at this popular house. Bill week ending 24; Gute, Eugene Fields Lynch, Will King, Faust, Faunt, Tom Heron, and the clowns.

BENTON HARBOR.—BELL (Fred Fenton, mgr.); Howard-Dewart co. Feb. 19-24. Plays: A Trip to Broadway, Grit, Running for Congress, Women in White, Fanchon the Cricket, Wanted—A Family; excellent co.; more than pleased crowded houses; best of any repertoire co. ever seen here. Dorothy Dean 26-30. Four Hunting 2-4. Crocker's Horses 5-7. Little Homestead 12. U. T. C. 13. When Knighthood Was in Flower 19.

COLDWATER.—TIRBITS OPERA HOUSE (John T. Jackson, mgr.); The Tollers Feb. 19 (return) pleased good house. Rose Cecilia Shay in Paul Jones 21; large and enthusiastic audience. Under Two Flags (local) 24; fair co. and pleased. Under Two Flags repeated 27. William Owen in Othello 1. Jane Doe in East Lynne, matinee and night, 2. Crocker's Edicated Horses 8-10.

YPSILANTI.—OPERA HOUSE (T. G. Scott, mgr.); K. of P. Minstrels (local) Feb. 22 pleased packed house. Peck's Bad Boy 24; poor, to a good house. The Little Homestead 1. William Owen in Othello 8. Babes in Toyland 9. Over Niagara Falls 12. When Knighthood Was in Flower 14. Laser (magician) 16, 17. Brant Opera co. 19.

ADRIAN.—WILDELL OPERA HOUSE (C. D. Hardy, mgr.); Rose Cecilia Shay in Paul Jones 21; plays: The Man Who Dared to be Different, The Rivals 22; good satisfaction to fine houses. matinee and evening. Peck's Bad Boy 24; co. light; good house. A bunch of Keys 27; co. light; house light. Al. G. Field's Minstrels 1. Julius Gray 7. Babes in Toyland 10.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.); Adolph and Rudolph Feb. 23 to good business. East Lynne to fair patronage 25. The Rivals 27. Bunch of Keys 4. Little Homestead 5. Shadows of a Great City 6. Babes in Toyland 8. Land of Nod 10.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.); East Lynne Feb. 24 and Rudolph and Adolph

25 drew good houses and pleased. The Rivals 26. Bunch of Keys 2. Little Homestead 4. Shadows of a Great City 5. Babes in Toyland 7. Peck's Bad Boy 11, 12. Two Little Waifs 13, 14.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.); North Brothers Feb. 19-22 to capacity. Little Johnny Jones 22; good co. and business. The Jeffersons in The Rivals 26; good good business. Edicated Horses and Adolph 27; good business. Stetson's U. T. C. 28. Postmaster's Daughter 2.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.); Paul Jones Open co. 19 pleased good business. Little Johnny Jones 20; very good co. and business. Colonial Troubadours 22, 23 (local). U. T. C. 24; good co. and business. Land of Nod 10. Little Homestead 17. Madame Mantelli 19.

JONESVILLE.—THEATRE (E. H. Sexton, mgr.); Stetson's U. T. C. Feb. 22; excellent, to good audience. Her Only Sin 6. Boston 8-20; Crocker's Educated Horses 12, 13. A Millionaire's Trap 23. For Her Sake 30.

MENOMINEE.—OPERA HOUSE (H. N. Ronnefeld, mgr.); Serio-Comic Girl Feb. 19 canceled. Harold Nelson 4-6. Local 8. Harold Nelson co. 9-11. Buster Brown 17.

HANCOCK.—KERRIDGE (Ray Kerridge, mgr.); Louis James in Virginians Feb. 27 pleased a full house. Louis James' Band 17 (matinee).

CADILLAC.—THEATRE (C. E. Russell, mgr.); Romeo and Juliet 18. Everyman 14. Two Little Waifs 26.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.); Harold Nelson 1-3. Sonna's Band 15. Buster Brown 20. Sherlock Holmes 30.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgr.); Robertson moving pictures (vanderbilt) Feb. 22; good performance to S. R. O. Our Gobline 5.

SAULT. STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.); Two Little Waifs 18.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.); Piff! Paff! Pouf! Feb. 19; excellent, to crowded house. Beatty Brothers' Picture and Specialty Show 20-24; full houses; pleased.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.); An Aristocratic Tramp Feb. 22 to good business. Allen Boone in Every Girl 24 pleased a fair audience. Sweet Kitty Bellairs 6.

ST. PETER.—OPERA HOUSE (Lodcke Brothers, mgr.); Burton Open co. in When Henry Comes Home 20. Burton 21; excellent, to S. R. O. Warner Comedy co. 12.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.); Kerr Gow Feb. 23 to excellent business; fine co. Sousa's Band 20.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET (Henry L. Mayer, mgr.); The Maid and the Mummy Feb. 19; good co. and business. The Edson-Wintrow co. 20-24; fair co. and attendance. Alice Nielsen 26. A Trip to Egypt 27. The Rajah of Bong 2. The Yankee Consul 13. James O'Neill in Monte Cristo 14. Modjeska 17. Dockstader's Minstrels April 4. Buster Brown 11. The Mummy and the Humming Bird 28.

NATCHITOCHES.—BAKER-GRAND (E. M. Clarke, mgr.); The Maid and the Mummy Feb. 20; co. good; business fair. Shepard's pictures 24; pictures excellent; business fair. A Trip to Egypt 25. Alice Nielsen 26. Dr. Pasquale 28. Eugene Spofford 3.—ITEM: The Cosmopolitan Amusement co. will have a number of shows here during the carnival.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.); The Maid and the Mummy Feb. 21 pleased full house. A Trip to Egypt 26. Rajah of Bong 1. Alice Nielsen 2.—ITEM: Managers report that this is one of the best towns for good attractions in the South.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.); The Maid and the Mummy Feb. 24; performance fair; S. R. O. Persch-Gysene co. in repertoire week 26 (except 27). Rajah of Bong 27. East Lynne 6.—ITEM: All comic operas do big business here.

GREENVILLE.—GRAND (H. E. March, mgr.); Trip to Egypt Feb. 23; pleasing good house. Edson-Wintrow Repertoire co. week 26-3. Modjeska 18.

COLUMBUS.—OPERA HOUSE (P. W. Mear, mgr.); Columbus Athletic Association Feb. 22 to S. R. O., management of E. E. Spencer.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philey, mgr.); Buster Brown Feb. 22 delighted good house. The Marriage of William Ashe 23 with Grace George in the leading role, played to well filled house, giving satisfaction. Lewis Morrison in Faust 24 drew fairly well. Kyle Bell 25. Primrose's Minstrels 1.—ITEM: The Cosmopolitan Amusement co. will have a number of shows here during the carnival.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.); The Maid and the Mummy Feb. 21 pleased full house. A Trip to Egypt 26. Rajah of Bong 1. Alice Nielsen 2.—ITEM: Managers report that this is one of the best towns for good attractions in the South.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.); Local Elks' benefit entertainment Feb. 20 pleased capacity. Pauline Hall co. in Dorcas 22 to light business; splendid co. and performance.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.); Pauline Hall Feb. 23; fair house; good performance.

MATERIAL AND SUPPLIES

FROM THE
\$50,000,000 St. Louis World's Fair

We Bought the Great St. Louis Exposition, and Offer You Supplies of Every Kind at Extremely Low Prices.

NEW STRIP TICKETS
25,000,000 Tickets, printed for use at the Exposition that have never been used; put up 2,000 to a roll; come entirely numbered. Denominations: 2c, 5c, 10c, 25c and Complimentary. Different colors. Price per thousand, in small quantities, 15c. In lots of 50,000, 12c.

INCANDESCENT LAMPS
These lamps came from the Exposition, and were used, but are tested and are serviceable. They are eight candle power, 100 to 110 voltage; put up 250 in a barrel, price each.

10,000 HARDWOOD FOLDING CHAIRS
made of seasoned hardwood, with the best malleable iron fittings; simple in construction. Strong, durable and comfortable. Will not warp; are far superior to any other make; brand new. Price, in dozen lots, \$6.25.

300 FT. STEEL TOWER FOR SALE
We own the great Electrical Tower used at the Exposition as the DeForest Wireless Telegraphy Station. It is 300 feet in height, 60 feet square at the base, and can be carefully taken down. A splendid amusement feature.

SEARCH LIGHT 1,000 UNIFORMS
FOR BANDS, HELPS, ETC.
Kahki, \$1.00 Blue Serge, \$5.00

Write for our Special 550-page Catalogue No. 567. It contains a complete list of all kinds of Electrical Supplies, general amusement material such as you are constantly purchasing.

We have for sale Fire Hose, all kinds of Fire-fighting Apparatus, Electrical Supplies, Flags, Bunting, Furniture, Household Goods, Commissary Supplies, Plumbing Material, Machinery, and in fact everything "under the sun." We are constantly buying material at Sheriff's and Receiver's Sales.

CHICAGO HOUSE WRECKING CO., 35th & Iron Streets, CHICAGO

COMPLETE SCENIC EQUIPMENT
CARRIED
FOR
EACH
PRODUCTION
EARL BURGESS'
ATTRACtIONS
Presenting Melodramatic Productions and
High Class Vaudeville.
Address: EARL BURGESS, March 5-10, Wilkes-Barre, Pa. March 13-17, Scranton, Pa.

Watch
This
Space

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WHIMSY.

American Representative—MISS IDA M. CARLE, Room 708 St. James Bldg., where a file of papers can be seen and advertisements will be received.

401 Strand, W. C.

no. 1. Pauline Hall in Dorcas Feb. 24 delighted a large audience. Brooklyn Athletic and Sparrow Tournament 2. Reilly and Wood's Big Show 2. Gari K. Mitchell in You Yonson 7. Piff! Paff! Pouf!

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.); Local Elks' benefit entertainment Feb. 20 pleased capacity. Pauline Hall co. in Dorcas 22 to light business; splendid co. and performance.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.); Howard Hall in The Millionaire Detective 22; good business. Gay New York 24-25 pleased large audiences. The Show Girl 5-7. A Race for Life 8-10.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.): W. Charles Smith, res. mgr.; James K. Hackett and Mary Manning in *The Walls of Jericho* Feb. 23; capacity; splendid co.; excellent production. *The Marriage of Kitty* 24; small house; poor performance. Bohemian Kryl Concert co. 26; capacity. York State Folks 1. *The Isle of Broken Bow* 2; Channin Stock co. 5-7 and 9-10. *Violin Allot in The Toast of the Town* 8.—PARK: Mrs. Tree 26-27; capacity.—ITEM: James K. Hackett's mother was his guest here 23.—Mary Elizabeth Forbes of Elmira College, has joined James K. Hackett's co.—William Kemery and Harry Gordon, of Parkersburg, Pa., have leased the Grand Opera House, Circleville, Ohio, taking possession June 1.—The Belieftone Pa. Opera House, which has been closed several weeks for repairs and improvements, will be opened in April.—The new theatre in downtown Pa. will be opened about May 1. William G. Smith will be manager.—Harry Ward, of Ward's Minstrels, is recovering the use of his eyes which were injured by the explosion of a gun in December.—Bert Beach will take out an U. T. C. co. the coming Summer, playing under canvas.

J. MAXWELL BEERS.

ALBANY.—Empire (Frank Williams, mgr.): *Lawrance D'Orsay in The Embassy Ball* Feb. 23; small but delighted audience; splendid co.; special mention is due the very excellent work of George Clarke. The College Widow 24; capacity audience; afternoon and evening; good co. *Francis Ring as the Widow* made a good impression. *Lillian Russell in The Rose of the Alhambra* 2. *A Mexican Princess*, with Sophie Brandt, 3. *Thalia Theatre Minstrels* co. in *The Wild Girl* 6. *William Collier in On the Quiet* 10. *Madame D'Orsay's Boots* 12.—HAROLD BLECKER HALL (H. R. Jacobs, mgr.): *Gay New York* 22-24; nicely presented; enjoyed by large houses. Paula Edwards and her very capable associates in *The Beggar Princess* 26, 27 scored an emphatic success with large audiences; besides the star Eddie Gause, Stanley R. Forde, Edward M. Favor, and Helen Martin, came in for a large share of applause. Gause did the excellent chorus work. *Jefferson De Angels in Fantasia* 2, 3; the advance sale has been tremendously large. *Ben Hur* 5-7.

GEORGE W. HERRICK.

ROCHESTER.—NATIONAL (Max Hertig, mgr.): *The Curse of Drunk* was presented to fine business Feb. 26-28; the co. headed by F. Augustus Anderson, was very commendable. On the 1-3 Peppi from Casper's Last Fight 5-7.—BAKER (J. H. Moore, mgr.): W. R. McCallum, res. mgr.; *The Brixton Burglary*, as handled by the stock co. week 26-28, scored a hit before large houses. *Ten Nights in a Bar Room* 5-10.—LYCEUM (M. E. Wolff, mgr.): *Just Out of College* 26; the house. *Local Ells' Minstrels* 29; big house. *Richard Mansfield* 1; good. *Willie Collier* 2, 3; excellent. *It's All Your Fault* 5.

J. W. GARRUTHERS.

SYRACUSE.—WITTING OPERA HOUSE (John L. Kerr, mgr.): *Henrietta Crozman in As You Like It* charmed a good sized house 26. *David Proctor in A House with a Room to Fair business* 24. *Just Out of College with Jack Whistleback Jr.*, captivated a large audience 27. *Marriage of Kitty* 1. *Burn McIntosh (feature)* 8. *William Collier* 6.—BASTABLE (H. A. Hertig, mgr.): *McFadden's Plate* pleased large houses 22-24. *Peppi from Paris* was well received by good sized audiences 26-28. *Curse of Drunk* 1-3. *Julian of Sol* 5-7. *Casper's Last Fight* 8-10.—ITEM: J. H. Burton, of *The Penny from Paris* who was notified of the death of his mother at Boston 27.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURELL B. OPERA HOUSE (Charles H. Benedict, mgr.): *The Little Gray Lady* Feb. 26; thoroughly pleased a large audience. The same may be said of *The Mummy and the Humming Bird*, which played to two large houses 24. *The Bee Stock* co. 26-3 (except 1) to drawing good audiences and pleasing them. *The Rose of the Alhambra* 1. *Violin Allot* 6.—ITEM: *It has been a most prosperous season at the Van Curcell*. With the exception of one exception every production has been witnessed by crowded houses, and Manager Benedict's success has been the subject of editorial comment in local papers.

GEORGE G. MOON.

PHENIX.—COLONIAL (Fred S. Cunningham, mgr.): *York Amusement* on Feb. 16 gave one of the best vaudeville performances seen here. Little Lord Fauntroy 19 pleased fair house. *Gay New York* 20; excellent in every particular; good house. *Stetson's U. T. C. 22* gave satisfaction to S. R. O. both matinee and night. *York Amusement* co. 22 to small house. Clara Turner Stock co. opened week 26-8 with *An Orpheus' Play*; good and performance to capacity. Other plays: *Dixie, A Bachelor's Wife*, *Why Men Tempt Women*, *Raffles the Butcher*, *Buster Brown's Sweetheart*, *Little Hurricane*, and *Why Girls Go Wrong*. *Chicago Stock* co. 5-10.—ITEM: One of the stage hands was attacked by one of the bloodhounds of the U. T. C. co. 22 and was quite seriously bitten.

BINGHAMPTON.—STONE (J. P. Clark, mgr.):

The Marriage of Kitty Feb. 22; well attended; good co. *Violin Allot in The Toast of the Town* 23; delighted large house. *The Chicago Stock* co. 26-3 (except 1) to drawing good audiences; *Violin Allot* 27. *Charles E. Weber*, of New York City, has leased the old State Armory from the Kalush Mystic Shrine, who purchased the building and are about to remodel same into a vaudeville theatre. The J. B. McFadden and Son Co. architects of New York, are preparing the plan. The seating capacity will be about 1,500. *It is expected the house will be ready for all business*. P. E. Clark, manager of the Bijou Theatre, which has not been in use for some time, contemplates re-opening this house for vaudeville.

FOUGHKEEPEE.—COLLINGWOOD OPERA HOUSE (Bennett-Moulton co. Feb. 18-24 closed with *Moral Emotions, Shadowed Lives, Klavie the Orphan*, and *The London Bank Robbery* to good business. *Chicago Lady Entertainers* 25; excellent concert; fair house. *Himmlen's Ideals* 26-28 opened in *A Man of Mystery*, followed by *Poverty* 29. *Out of the Fold*, *The Rose of Killarney*, and *Northern Lights* first half to fair audience; good specialties and daily concerts by *Howdy's Band*. *Lawrance D'Orsay in The Mask of Life* 3. *John A. Himmelman* was honored by his co. after the performance 28 in honor of his birthday and it proved a most enjoyable occasion.
GLOVERSVILLE.—DARLING (Will E. Gant, mgr.): *Violin Allot in The Toast of the Town* Feb. 15; event of the season to capacity. *The Arrival of Kitty* 22; two good performances and good business. *David Proctor in A Message from Mars* 23; well received; medium house. *Violin Allot in The Toast of the Town* 24; good house. *Violin Allot* 25-26 (except 1) opened to S. R. O.; good. *Violin Allot* 27. *Charles E. Weber* 1. *Violin Allot* 28. *Violin Allot* 29. *Charles E. Weber* 30; excellent; good business. *Violin Allot* 31. *Violin Allot* 32. *Violin Allot* 33. *Violin Allot* 34. *Violin Allot* 35. *Violin Allot* 36. *Violin Allot* 37. *Violin Allot* 38. *Violin Allot* 39. *Violin Allot* 40. *Violin Allot* 41. *Violin Allot* 42. *Violin Allot* 43. *Violin Allot* 44. *Violin Allot* 45. *Violin Allot* 46. *Violin Allot* 47. *Violin Allot* 48. *Violin Allot* 49. *Violin Allot* 50. *Violin Allot* 51. *Violin Allot* 52. *Violin Allot* 53. *Violin Allot* 54. *Violin Allot* 55. *Violin Allot* 56. *Violin Allot* 57. *Violin Allot* 58. *Violin Allot* 59. *Violin Allot* 60. *Violin Allot* 61. *Violin Allot* 62. *Violin Allot* 63. *Violin Allot* 64. *Violin Allot* 65. *Violin Allot* 66. *Violin Allot* 67. *Violin Allot* 68. *Violin Allot* 69. *Violin Allot* 70. *Violin Allot* 71. *Violin Allot* 72. *Violin Allot* 73. *Violin Allot* 74. *Violin Allot* 75. *Violin Allot* 76. *Violin Allot* 77. *Violin Allot* 78. *Violin Allot* 79. *Violin Allot* 80. *Violin Allot* 81. *Violin Allot* 82. *Violin Allot* 83. *Violin Allot* 84. *Violin Allot* 85. *Violin Allot* 86. *Violin Allot* 87. *Violin Allot* 88. *Violin Allot* 89. *Violin Allot* 90. *Violin Allot* 91. *Violin Allot* 92. *Violin Allot* 93. *Violin Allot* 94. *Violin Allot* 95. *Violin Allot* 96. *Violin Allot* 97. *Violin Allot* 98. *Violin Allot* 99. *Violin Allot* 100. *Violin Allot* 101. *Violin Allot* 102. *Violin Allot* 103. *Violin Allot* 104. *Violin Allot* 105. *Violin Allot* 106. *Violin Allot* 107. *Violin Allot* 108. *Violin Allot* 109. *Violin Allot* 110. *Violin Allot* 111. *Violin Allot* 112. *Violin Allot* 113. *Violin Allot* 114. *Violin Allot* 115. *Violin Allot* 116. *Violin Allot* 117. *Violin Allot* 118. *Violin Allot* 119. *Violin Allot* 120. *Violin Allot* 121. *Violin Allot* 122. *Violin Allot* 123. *Violin Allot* 124. *Violin Allot* 125. *Violin Allot* 126. *Violin Allot* 127. *Violin Allot* 128. *Violin Allot* 129. *Violin Allot* 130. *Violin Allot* 131. *Violin Allot* 132. *Violin Allot* 133. *Violin Allot* 134. *Violin Allot* 135. *Violin Allot* 136. *Violin Allot* 137. *Violin Allot* 138. *Violin Allot* 139. *Violin Allot* 140. *Violin Allot* 141. *Violin Allot* 142. *Violin Allot* 143. *Violin Allot* 144. *Violin Allot* 145. *Violin Allot* 146. *Violin Allot* 147. *Violin Allot* 148. *Violin Allot* 149. *Violin Allot* 150. *Violin Allot* 151. *Violin Allot* 152. *Violin Allot* 153. *Violin Allot* 154. *Violin Allot* 155. *Violin Allot* 156. *Violin Allot* 157. *Violin Allot* 158. *Violin Allot* 159. *Violin Allot* 160. *Violin Allot* 161. *Violin Allot* 162. *Violin Allot* 163. *Violin Allot* 164. *Violin Allot* 165. *Violin Allot* 166. *Violin Allot* 167. *Violin Allot* 168. *Violin Allot* 169. *Violin Allot* 170. *Violin Allot* 171. *Violin Allot* 172. *Violin Allot* 173. *Violin Allot* 174. *Violin Allot* 175. *Violin Allot* 176. *Violin Allot* 177. *Violin Allot* 178. *Violin Allot* 179. *Violin Allot* 180. *Violin Allot* 181. *Violin Allot* 182. *Violin Allot* 183. *Violin Allot* 184. *Violin Allot* 185. *Violin Allot* 186. *Violin Allot* 187. *Violin Allot* 188. *Violin Allot* 189. *Violin Allot* 190. *Violin Allot* 191. *Violin Allot* 192. *Violin Allot* 193. *Violin Allot* 194. *Violin Allot* 195. *Violin Allot* 196. *Violin Allot* 197. *Violin Allot* 198. *Violin Allot* 199. *Violin Allot* 200. *Violin Allot* 201. *Violin Allot* 202. *Violin Allot* 203. *Violin Allot* 204. *Violin Allot* 205. *Violin Allot* 206. *Violin Allot* 207. *Violin Allot* 208. *Violin Allot* 209. *Violin Allot* 210. *Violin Allot* 211. *Violin Allot* 212. *Violin Allot* 213. *Violin Allot* 214. *Violin Allot* 215. *Violin Allot* 216. *Violin Allot* 217. *Violin Allot* 218. *Violin Allot* 219. *Violin Allot* 220. *Violin Allot* 221. *Violin Allot* 222. *Violin Allot* 223. *Violin Allot* 224. *Violin Allot* 225. *Violin Allot* 226. *Violin Allot* 227. *Violin Allot* 228. *Violin Allot* 229. *Violin Allot* 230. *Violin Allot* 231. *Violin Allot* 232. *Violin Allot* 233. *Violin Allot* 234. *Violin Allot* 235. *Violin Allot* 236. *Violin Allot* 237. *Violin Allot* 238. *Violin Allot* 239. *Violin Allot* 240. *Violin Allot* 241. *Violin Allot* 242. *Violin Allot* 243. *Violin Allot* 244. *Violin Allot* 245. *Violin Allot* 246. *Violin Allot* 247. *Violin Allot* 248. *Violin Allot* 249. *Violin Allot* 250. *Violin Allot* 251. *Violin Allot* 252. *Violin Allot* 253. *Violin Allot* 254. *Violin Allot* 255. *Violin Allot* 256. *Violin Allot* 257. *Violin Allot* 258. *Violin Allot* 259. *Violin Allot* 260. *Violin Allot* 261. *Violin Allot* 262. *Violin Allot* 263. *Violin Allot* 264. *Violin Allot* 265. *Violin Allot* 266. *Violin Allot* 267. *Violin Allot* 268. *Violin Allot* 269. *Violin Allot* 270. *Violin Allot* 271. *Violin Allot* 272. *Violin Allot* 273. *Violin Allot* 274. *Violin Allot* 275. *Violin Allot* 276. *Violin Allot* 277. *Violin Allot* 278. *Violin Allot* 279. *Violin Allot* 280. *Violin Allot* 281. *Violin Allot* 282. *Violin Allot* 283. *Violin Allot* 284. *Violin Allot* 285. *Violin Allot* 286. *Violin Allot* 287. *Violin Allot* 288. *Violin Allot* 289. *Violin Allot* 290. *Violin Allot* 291. *Violin Allot* 292. *Violin Allot* 293. *Violin Allot* 294. *Violin Allot* 295. *Violin Allot* 296. *Violin Allot* 297. *Violin Allot* 298. *Violin Allot* 299. *Violin Allot* 300. *Violin Allot* 301. *Violin Allot* 302. *Violin Allot* 303. *Violin Allot* 304. *Violin Allot* 305. *Violin Allot* 306. *Violin Allot* 307. *Violin Allot* 308. *Violin Allot* 309. *Violin Allot* 310. *Violin Allot* 311. *Violin Allot* 312. *Violin Allot* 313. *Violin Allot* 314. *Violin Allot* 315. *Violin Allot* 316. *Violin Allot* 317. *Violin Allot* 318. *Violin Allot* 319. *Violin Allot* 320. *Violin Allot* 321. *Violin Allot* 322. *Violin Allot* 323. *Violin Allot* 324. *Violin Allot* 325. *Violin Allot* 326. *Violin Allot* 327. *Violin Allot* 328. *Violin Allot* 329. *Violin Allot* 330. *Violin Allot* 331. *Violin Allot* 332. *Violin Allot* 333. *Violin Allot* 334. *Violin Allot* 335. *Violin Allot* 336. *Violin Allot* 337. *Violin Allot* 338. *Violin Allot* 339. *Violin Allot* 340. *Violin Allot* 341. *Violin Allot* 342. *Violin Allot* 343. *Violin Allot* 344. *Violin Allot* 345. *Violin Allot* 346. *Violin Allot* 347. *Violin Allot* 348. *Violin Allot* 349. *Violin Allot* 350. *Violin Allot* 351. *Violin Allot* 352. *Violin Allot* 353. *Violin Allot* 354. *Violin Allot* 355. *Violin Allot* 356. *Violin Allot* 357. *Violin Allot* 3

At Liberty after March 11.

WILLIAM BONELLI

Care of this office or Dramatic Agents.

WILLIAM BONELLI
A Millionaire Tramp 22; fair, to good business. In a Woman's Power 23 pleased good business. The Real Widow Brown 24; good business. Herbert Kelcey and Eddie Shannon in The Lightning Conductor 26 pleased good business. The Isle of Bong Bong, with James Laramore, 27 pleased big business. Simple Simon 28; good business. As Told in the Hills 1. Eternal City 2. The Tenderfoot 3. Jean De Becker Festival Orchestra of Pittsburgh 5. Jean De Becker 6. Mrs. Temple's Telegram 7. Happy Hooligan 8. Shepard's pictures 10.

UNIONTOWN—WEST END THEATRE (Harry Beacon, mgr.): The Smart Set Feb. 18 to travel house; performances and very good. The Sign of the Four 19 pleased fair houses. George Sherry in Busy Izzy's Vacation 23 pleased packed house. A Fool's Revenge 24 pleased fair business; co. good. Jane Kennerly in The Eternal City 27; excellent, to fair business. Holly Tooty 1. Under Southern Skies 5. Mrs. Temple's Telegram 6. Happy Hooligan 10. The Beauty Doctor 19. The Little Duchess 22. Girls Will Be Girls (return) 24. Dounelly and Hatfield's Minstrels 25.—GRAND (Harry Beacon, lessee and mgr.): Van Dyke-Eaton Stock co. 12-17.

HARRISBURG—GRAND (Joseph Frank, local mgr.): Champin Stock co. week Feb. 26-3 pleased good business. Plays: A Wife's Devotion, Way Out West, in the Heart of the Storm, The Pace That Kills, Big Hearted Jack, and The Belle of Richmond. Described as a hit. 5. Gay New York 8-10.—LYRIC (Joseph Frank, local mgr.): Shepard's moving pictures 23 to good attendance, matinee and night. The Lightning Conductor 25; good business; pleased. Little Lord Fauntleroy 26 to fair business. Mrs. Lefingwell's Roots 28 filled house; pleased. Shepard's pictures 23. The Tenderfoot 5.

PITTSBURGH—LYRIC (M. F. Coons, mgr.): Side Tracked Feb. 21; good business; fair performances. Shepard's moving pictures 23 pleased poor business. Gorion's Minstrels 24; good performance and business; Charles Hammond, with the hoofs, deserved special mention. A Royal Slave 26 pleased fair business. Parisian Gaiety Girls 27; large audience. Deserted at the Altar 28; large and pleased audiences. Conroy and Mack in The Rogues in Society 3.—BROAD STREET (M. F. Coons, mgr.): Sophie Brandt in A Mexican Princess 26 pleased fair business. David Proctor in A Messenger from Mars (return) 2. Vogel's Minstrels 5.

LANCASER—FULTON OPERA HOUSE (C. A. Becker, mgr.): Lillian Blauvelt in The Rose of the South 22 pleased good audience. Little Long Fauntleroy 24; good satisfaction to fair returns. Kathryn Purcell co. 25-3 (except 27) pleased large houses. Plays: The Black Hand, East Lynne, A Great Temptation, Nob dy's Girl, Sapho, The Midnight Express, and Found in the Rockies. Mrs. Lefingwell's Roots 27; large house; co. and performance excellent. Happy Hooligan's Tour Around the World 5. Philadelphia Orchestra 6. Two Sisters 7. The Tenderfoot 8. Simple Simon Simple 10. Bennett-Moulton co. 12-17 (except 15). Blanche Walsh 15.

ALLEGENTON—LYRIC (Mishler and Worman, mgr.): The Runaways Feb. 22; two performances to good business; satisfactory. Side Tracked 23; fair co. and performance. Deserted at the Altar 24. matinee and night; good business; capable co. Message from Mars (return) 26; good satisfactory performance; fair audience. Miser 27; good business. Porter White in The Fool's Revenge 3. From Rags to Riches 6. Daniel Sully 7. The Irish Pawns brokers 8. The Mummy and the Humming Bird 9. Vogel's Minstrels 10.

DU BOIS—AVENUE THEATRE (A. P. Way, mgr.): Myra Harder co. closed week Feb. 24 in The Belle of Richmond; co. strong and gave good satisfaction entire week. My Wife's Family 26 pleased large audience. The Isle of Bong Bong 1. Darling of the Gods 7. The Heart of Chicago 10. Mrs. Temple's Telegram 13. Haverly's Minstrels 15. The Real Widow Brown 17. Neighboring Neighbors 19. Under Southern Skies 21.—ITEM: New street car service started 25 between Du Bois and Sykesville, which adds 10,000 for Du Bois to draw from.

LATROBE—SHOWALTER'S THEATRE (W. A. Showalter, mgr.): A Millionaire Tramp Feb. 17; good business; poor performance. The Fool's Revenge 21 pleased a large audience. Two Little Waifs 22; good performances and business. Richelieu (local) 23; pleased capacity. Boxing tournament (local) 28. Simple Simon Simple 1. Neighboring Neighbors (return) 5. Under Southern Skies 7. Jane Dore in East Lynne 10. Haverly's Minstrels 13. The Heart of Chicago 17.

MAHANAY CITY—KAJER'S GRAND (J. J. Quirk, mgr.): Vitagraph Feb. 24; good pictures and houses. The Crime of Dubon failed to appear 28. From Rags to Riches 3. As Told in the Hills 6. Kersands' Minstrels 8. Paula Edwards in Princess Beegar 9. Dan Sully in The Matchmaker 10. The New Negro 12. Porter White in The Fool's Revenge 14.

ITEMS: Manager Quirk had theatrical mission to Philadelphia 2. Rose Rosser, Family Theatre, Cambria, was here 25.

MEADVILLE—ACADEMY (R. H. Norris, mgr.): Patricio (pianist) Feb. 22; very good, to fair business. Repeated 26 to very good business. Along the Kennebec 23; fair co. and business. The American Navy 24 canceled. The Sign of the Four 27; fair co. and performance to small business. The Black Crook 28. The Darling of the Gods 2. Peggy from Paris 3. Cornell Stock co. 4-10. My Wife's Family 12. Under Southern Skies 15. Mrs. Temple's Telegram 17. Cook-Chock Stock co. 19-24.

CONNELLSVILLE—COLONIAL (Colonial Theatre Co., lessee and mgr.): The Tie that Binds Feb. 22; good to poor business. Porter J. White in The Pool's Revenge 23; excellent fair business. Busy Izzy 24 pleased big house. The Lightning Conductor 27; splendid to fair business. Holly Tooty 28; good business and performance. The Tenderfoot 1. Under Southern Skies 3. Simple Simon Simple 6. Happy Hooligan 9. Ernest Hogan in Rufus Rastus 13.

CARBONDALE—GRAND (M. Reis, lessee; G. W. Lowder, mgr.): Vaudeville week Feb. 26-3; packed houses. Plays: Under the Red Robe, Othello, The Mysterious Mr. Raffles, Sherlock Holmes, Camille and Lost in London; satisfactory performances. Billy Kersands' Minstrels 26. 8. R. O.: mediocre performance. The Mandah, rendered by Orpheus Society 27. delighted cultivated audience. Florence Hamilton in The Senator's Wife 28; capacity business; pleased.

WARREN—LIBRARY THEATRE (F. R. Scott, mgr.): Margaret Anglin in Zira Feb. 22; splendid performance; fashionable audience; receipts about \$1,000. Jamestown Elks' Ladies' Minstrels appeared 27, under Warren Elks, to very large house. The ladies were entertained by Warren Lodge after the performance. My Wife's Family 6. The Arrival of Kitty 8.

WILLIAMS—LYCOMING OPERA HOUSE (William K. Detweller, mgr.): Kirk Brown co. Feb. 22-24 drew packed houses. Plays: Under the Red Robe, Othello, The Mysterious Mr. Raffles, Sherlock Holmes, Camille and Lost in London; satisfactory performances. Billy Kersands' Minstrels 26. 8. R. O.: mediocre performance. The Mandah, rendered by Orpheus Society 27. delighted cultivated audience. Florence Hamilton in The Senator's Wife 28; capacity business; pleased.

TYRONE—ACADEMY (G. C. Becking, mgr.): The Real Widow Brown Feb. 22 pleased good house. Vogel's Minstrels 24 pleased two packed houses. Simple Simon Simple 26; best of the season. S. R. O. Vitagraph Against Woman 28; canceled. Prismograms' O'Brien pictures 2. Under Southern Skies 13. Neighboring Neighbors 23. Joshua Simpkins 24. Wizard of Oz 27.

CHARLESTON—COYLE (Robert S. Corle, mgr.): The Noble Outcast Feb. 22 (local) drew large house and pleased. Great Lafayette 24; matinee and night, to full houses; pleased as usual. Eagles' Minstrels 26, 27 (local); excellent business; performances very good. In a Woman's Power 3. Bunch of Keys 17. Human Hearts 21. Hatfield Minstrels 28.

POTTSVILLE—ACADEMY (M. Reiss, prop.): Charles Haasman, mgr.): The Isle of Bong Bong Feb. 22 pleased good houses. The Show Girl 23; fair performance; medium business. Week 25: Sam and Ida Kelly, Jennings and Renfrew, Whittle, the Geronims, the Sterlings, Crox, Howard May, and moving pictures to big business.

LEADING—GRAND (Nathan Appell, mgr.): Curse of Drunkard 22-24 pleased good houses. The Runaway Boy 26-28 pleased large houses.—ACADEMY (John D. Misler, mgr.): Little Lord Fauntleroy 23. Side Tracked 24. H. R. H. Picture co. 26. William Collier in On the Quiet 27. Billy Kersands' Minstrels 28. Happy Hooligan's Trip Around the World 29.

BERWICK—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, mgr.): A Royal Slave Feb. 22; good

co. and house. Y. M. C. A. Star Course, Jubilee Singers, 23; fair co.; good house. Sacred Concert (local) 27; full house. Vogel's Minstrels 1; good co.; full house. A Foxy Tramp 6.—ITEM: Contracts have been signed by Nixon and Zimmerman for booking the house next season.

NEW CASTLE—OPERA HOUSE (Jacob F. Gengen, mgr.): Isabel Leslie's Stock co. Feb. 19-24 closed with a City of New York, Queen of Poverty Plata, The Sons of Remembrance and A Wife's Victory; co. and attendance fair. Valentine 26, 27 (local); performance and attendance good. The Sign of the Four 28. The Real Widow Brown 1. Peck's Bad Boy 2. The Darling of the Gods 9.

MONONGAHELA—FIRST NATIONAL OPERA HOUSE (R. B. Willoughby, mgr.): Sign of the Four Feb. 16; large and pleased audience. The Tie that Binds 21 to small business; only fair. The Great Lafayette 23 drew S. R. O.; fine performance. A

(Continued on page 24.)

DATES AHEAD.

Received too late for classification.

BENNETT-MOUTON (A. P. Reed, mgr.): Tiffin, O. March 5-10. Adrian, Mich., 12-17.

BLACKWOOD JR. (Harry Hastings, mgr.): Albany, N. Y., March 5-10. Troy 12-17.

BURKE-MCCANN: Homestead, Pa., March 5-7. Brookville 8-10. Austin 12-14. Port Allegany 15-17.

CENTURY STOCK (Harrison and Sutherland's): Louisville, Mo., March 5-10. Jefferson City 12-17.

COLLIER, WILLIAM (Charles Frohman, mgr.): Syracuse, N. Y., March 6. Utica 8. Glens Falls 9. Albany 10. Boston, Mass., 12-31.

ERWOOD STOCK (R. J. Edward, mgr.): Salineville, O., March 5-7. Toronto 8-10. Washington, Pa., 12-17.

GLUCK STOCK (Harry Gluck, mgr.): Owensboro, Ky., March 5-10. Henderson 12-17.

HACKETT AND MANNING: Cleveland, O., March 5-10.

HARRIS-PARKINSON STOCK (Robert H. Harris, mgr.): Montgomery, Ala., March 5-10.

HENRY'S MINSTRELS: Rockford, Ill., March 7. Elgin 8. Joliet 9. Morris 10. Ottawa 12. Peoria 13.

HENDERSON STOCK: Sumter, S. C., March 14. Florence 15. Georgetown 16, 17.

IN MY TOWN (Loney Haskell, mgr.): Toronto, Can., March 5-10. Montreal 12-17.

JEFFREYS, ELLIS (Liebler and Co., mgr.): Chicago, Ill., March 9. Sutton 10. Indianapolis 11. Galtville 15.

LESLIE, ROSEVILLE (Sam Allen, mgr.): Tarantum, Pa., March 5-10. Jamestown, N. Y., 12-17.

LONG, FRANK E. STOCK: McGregor, Ia., March 5-7. Prairie-du-Chien, Wis., 8-10. Platteville 12-17.

ROBERT, EMMETT: Chicago, Ill., March 5-10.

ROBERTSON: New Castle, Pa., 14. Youngstown, O., 15-17.

THE KING OF THE OPIUM RING: Boston, Mass., March 5-10.

THE LION AND THE MOUSE (Western): Henry B. Harris, mgr.): St. Louis, Mo., March 5-10. Decatur, Ill., 12. Springfield 13-14. Milwaukee 13. Canton 13. New Castle, Pa., 14. Youngstown, O., 15-17.

THE LITTLE DUCHESS (Milton and Sargent, Aborn, m.): New York 11. Newark 12. Newark News 12. Richmond 13. Norfolk, Va., 14. Newmarket 15. Richmond 16. Charlottesville 14.

THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Erie, Pa., March 6. Ashtabula, O., 7. Oil City, Pa., 8. Barberston, O., 10. Medina 12-13. Sandusky 13. Norwalk 14. Kenton 15. Ottawa 16. Findlay 17.

THE WIZARD OF OZ (William M. Gray, mgr.): Memphis, Tenn., March 5, 6. Nashville 7, 8. Birmingham, Ala., 9, 10. Atlanta, Ga., 12, 13.

THE YANKEE CONSPIRACY (John P. Slocum, mgr.): Waco, Tex., March 6. San Antonio 7. House 7. Taylorville 10. Alton 11.

THE FORTUNE TELLER (Milton and Sargent, Aborn, m.): Fort Wayne, Ind., March 6. Lima, O., 7. Findlay 8. Newark 9. Elvira 10. Akron 12. Canton 13. New Castle, Pa., 14. Youngstown, O., 15-17.

THE KING OF THE OPIUM RING: Boston, Mass., March 5-10.

THE LION AND THE MOUSE (Western): Henry B. Harris, mgr.): St. Louis, Mo., March 5-10. Decatur, Ill., 12. Springfield 13-14. Milwaukee 13. Canton 13. New Castle, Pa., 14. Youngstown, O., 15-17.

THE LITTLE DUCHESS (Milton and Sargent, Aborn, m.): New York 11. Newark 12. Newark News 12. Richmond 13. Norfolk, Va., 14. Newmarket 15. Richmond 16. Charlottesville 14.

THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Erie, Pa., March 6. Ashtabula, O., 7. Oil City, Pa., 8. Barberston, O., 10. Medina 12-13. Sandusky 13. Norwalk 14. Kenton 15. Ottawa 16. Findlay 17.

THE WIZARD OF OZ (William M. Gray, mgr.): Memphis, Tenn., March 5, 6. Nashville 7, 8. Birmingham, Ala., 9, 10. Atlanta, Ga., 12, 13.

THE YANKEE CONSPIRACY (John P. Slocum, mgr.): Waco, Tex., March 6. San Antonio 7. House 7. Taylorville 10. Alton 11.

TURNER, CLARA (Ira W. Jackson, mgr.): North Adams, Mass., March 5-10. Northampton 12-17.

TWO LITTLE WAIFS (Lincoln J. Carter, mgr.): Toledo, O., March 4-7. Pontiac, Mich., 8. Port Huron 9. Flint 10. Saginaw 11, 12. Bay City 13, 14.

WALLACK'S THEATRE (Dubinsky Bros., mgr.): Keweenaw, Ill., March 8-10. Peoria 11.

WARNER COMEDY (Ben R. Warner, mgr.): Marshall, Minn., March 5-10. St. Paul 12-17.

WAY DOWN EAST (William A. Brady, mgr.): Brooklyn, N. Y., March 5-17.

YOUNG STOCK (EDWIN): Stamford, Conn., March 5-10.

(Continued from page 20.)

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20.)

Sawadas, The—Keith's, Boston, 5-10.

Scopilo, Argentanti, Trio—Hopkins, Louisville, Ky., 5-10.

Soprano, The—Bijou, Indianapolis, Mich., 5-10.

Seville, Lily—Shevy's, Fall River, Mass., 5-10.

Sears—Paris, O. H., Erie, Pa., 5-10.

Sedona, Three—Orpheus, Los Angeles, Cal., 5-10.

Simons, Charles F.—Gotham, Brooklyn, N. Y., 5-10.

Simpson, Musical—Olympic, Chgo., 5-10.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Stockton, Cal. March 4-10. Fresno 7. Hanford 8. Visalia 10. Bakersfield 10. Santa Barbara 12. Los Angeles 15-17.

HARVEY AND GAGE: Bangor, Me. March 5-10.

HENDERSON STOCK (W. J. and R. R. Henderson, mgr.): Mystic, Ia. March 5-10. Creston 12-17.

HERALD SQUARE STOCK (Ritter and Fanshaw, mgrs.): Middleport, N. Y. March 5-10. Gowanda, 12-17.

HILLMAN, MAUDE (W. A. Dillon, mgr.): Fall River, Mass. March 5-10.

HIMMELSTEIN'S IDEALS (Joe A. Himmelstein, mgr.): Schenectady, N. Y. March 5-10.

HIMMELSTEIN'S IMPERIAL STOCK (Joe Himmelstein, mgr.): Paterson, N. J. March 5-10.

HUFFY COMEDY (H. G. Allen, mgr.): Covington, Va. March 5-10. Lynchburg 12-17.

HOWARD STOCK (Lorin J. Howard, mgr.): Wauau, Wis. March 4-11. Eau Claire 12-18.

INTERNATIONAL STOCK: Yonkers, N. Y. March 5-10. Wilkes-Barre, Pa. 12-17.

KARROLL, DOT: Newburgh, N. Y. March 5-10. Peekskill 12-17.

KELLY STOCK (Jewell Kelly, mgr.): Eureka Springs, Ark. March 5-10.

KENNEDY COMEDY (S. A. Kennedy, mgr.): Fort Plain, N. Y. March 5-10. Dolgeville 8-10. Johnson 12-14.

KENNEDY, JAMES (O. E. Woe, mgr.): Danbury, Conn. March 5-10. Pittsfield, Mass. 12-17.

KERKHOFF-HILLMAN (Ivan Kerkhoff, mgr.): St. Louis, Mo. March 5-7. Nebraska City 8-10.

LEWIS, DOROTHY (A. H. Block, mgr.): Greenville, Pa. March 5-10.

MCALIFFE STOCK (Al. W. Wilson, mgr.): Lynn, Mass. March 5-10. Saugus 12-17.

MANHATTAN STOCK (Salisbury and Branson, mgrs.): Cincinnati, N. Y. March 5-10. Fishkill 12-17.

MARKS BROTHERS (R. W. Marks, mgr.): St. Albans, Vt. March 5-10.

MARKS BROTHERS (Tom Marks, mgr.): Brandon, Can. indefinite.

MARKS BROTHERS (Joe Marks, mgr.): Belleville, Can. March 5-10.

METROPOLITAN STOCK: Harper, Kan. March 5-10.

MICHAEL'S ALL STAR (B. Frank Mitchell, mgr.): Worcester, Mass. March 5-10.

MOORE-LA VERA STOCK: Stineville, Ind. March 5-10.

MURRAY AND MACKEY (John J. Murray, mgr.): Waterbury, N. Y. March 5-10. Waverly 12-17.

MYERS, IRENE (Will H. Myers, mgr.): Newport, R. I. March 5-10. Brockton, Mass. 12-17.

MYRKE-HARDER BROTHERS (W. H. Harder, mgr.): Lewiston, Me. March 5-10. Bangor 12-17.

MYRKE-HARDER (Fannie J. Hall, mgr.): Altoona, Pa. March 5-10. Butler 12-17.

MYRKE-HARDER (Southern): Latimore and Leigh, mgrs.: Pittsburgh, Kan. March 5-10. Parsons 12-17.

NELSON-HAROLD (Southern): Menomonee, Mich. March 4-11.

NELSON-HOLMAN COMEDY (Harry C. Nelson, mgr.): Dallas City, Ill. March 5-7. Roseville 8-10.

NORTH BROTHERS: Mankato, Minn. March 4-10.

ORPHEUM STOCK (Edward Doyle, mgr.): Massillon, O. March 5-10. Miles 12-17.

OSMAN STOCK (Geo. Osman, mgr.): Middlesboro, Ky. 5-10.

PAYTON SISTERS (C. Stafford Payton, mgr.): Clifton Forge, Va. March 5-10. Pulaski 12-14. Radford 15-17.

PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Easton, Pa. March 5-10.

RENTFRAU'S PATHFINDERS (G. N. Rentfrau, mgr.): Lincoln, Ill. March 5-10. New Bedford 12-17.

RUBLES THEATRE: Bingham, U. March 5-7. Lehi 8-10.

RYAN, DANIEL: Richmond, Va. March 5-10.

SHARPLEY THEATRE: Livingston, Mont. March 5-10.

SITES STOCK (Standard Amusement Co., mgrs.): Newcastle, Wyo. March 4. Edgemont, S. D. 7. Alliance, Neb. 8. Broken Bow 8. Grand Island 10. Kearney, Neb. 12. South Platte 12. Sterling, Col. 14. Fort Collins 15. Boulder 16. Denver 17-20.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Chico, Tex. March 4-10. Bremham 12-17.

TUCKER, ETHEL (Mack Brothers, mgrs.): La Junta, Col. March 5-10. Florence 12-17.

VAN DYKE AND EATON (F. Mack, mgr.): Washington, Pa. March 5-10. Uniontown 12-17.

VAN CLEVE STOCK (Jay L. Van Cleve, mgr.): Independence, Ore. March 5-7. Dallas 8-10.

WAITE COMEDY (Jas. H. Waite, mgr.): Charlotte, N. C. E. I. March 5-10. Sydney and Glace Bay 12-17.

WEST COMEDY (Wallace West, mgr.): Magnum, Okla. March 5-10.

WILLIAMS COMEDY (T. P. DeGaffery, mgr.): Dunceton, Fla. March 5-10.

WINNINGER BROTHERS (Frank Winninger, mgr.): Alton, Ill. 5-10. Lincoln 12-17.

WOLFORD, MAMIE SHERIDAN (E. L. Paul, mgr.): Wellington, Kan. March 5-7. Caldwell 8-10. Harper 12-14. Medicine Lodge 15-17.

OPERA AND EXTRAVAGANZA.

A MADCAP PRINCESS (Edwin O. Child, mgr.): Amsterdam, N. Y. March 6. Glens Falls 7. Oswego 8. Geneva 9. Lockport 10. Albany 11. Glens Falls 12. Utica 13. Binghamton 14. Elmira 17.

BEGGAR PRINCE OPERA (Henry Lee Vale, mgr.): St. Augustine, Fla. March 6-8. Fernandina 9, 10. St. Marks 12. Lake City 13. Perry 14. St. Petersburg 15. Mobile 16. Atlanta 17-20.

BOSTONIANS, JUVENILE (E. A. Wolf, mgr.): Calgary, Alberta, Can. March 5-17.

CAHILL, MARIE (D. W. Arthur, mgr.): Wilmington, Del. March 6. Norfolk, Va. 7. Richmond 8. Louisville, Ky. 9. Mobile 10. Augusta 11. Savannah, Ga. 12. Macon 15. Columbia 16. Mobile 17.

COHAN, GEORGE M. (Sam H. Harris, mgr.): New York City 12-17.

COMING THROUGH THE RYE: Chicago, Ill. Feb. 12-17.

EDWARDES, PAULA (Shubert Brothers, mgrs.): Ithaca, N. Y. March 6. Corning 7. Binghamton, Pa. 8. Mahanoy City 9. Philadelphia 12-17.

EIGHT BELLS (Byrne Brothers, mgrs.): Minneapolis, Minn. March 4-10.

ENGINE GRAND OPERA (Henry W. Savage, mgr.): Winnipeg, Man. 5-7. Grand Forks, N. D. 8. Duluth, Minn. 9, 10. Minneapolis 12-14. St. Paul 15-17.

FANTASY Sam 8. Leo Shubert, mgrs.: Oswego, N. Y. March 6. Geneva 7. Ithaca 8. Utica 9, 10. Binghamton 12. Cortland 13. Corning 14. Bradford, Pa. 15. Warren 16. Kane 17.

FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): New York City March 5-17.

FRENCH OPERA: New Orleans, La. indefinite.

GAY NEW YORK (Walter Moore, mgr.): Hoboken, N. J. March 4-17. Harrisburg, Pa. 8-10. Johnston 12. Altoona 13. East Liverpool, O. 14. Wheeling, W. Va. 16.

GLASER, LULU: Omaha, Neb. March 6, 7. Kansas City, Mo. 8-10.

GIRLS WILL BE BIRLS (Wm. A. Brady, mgr.): Elvira, O. March 6. Akron 7. Sharon, Pa. 8. Jamestown, N. Y. 9. Warren, Pa. 10. Butler 12. Tarentum 13.

HAPPYLAND (Shubert Brothers, mgrs.): Philadelphia, Pa. Feb. 19-March 10. New York City 12-17.

HOLLY HERNET: Jersey City, N. J. March 5-10.

HUMPTY DUMPTY: (Klaw and Erlanger, mgrs.): Baltimore, Md. March 5-10.

HUNTINGS, THE FOUR (Harry Dull, mgr.): Grand Rapids, Mich. March 4-7. Battle Creek 8. Logansport, Ind. 9. Frankfort 10. Lebanon 12. Shelbyville 13.

IN CUPID'S GARDEN (Jas. Phelan, mgr.): Waterloo, Ind. March 6. Elkhart 7. Marion 8. Newcastle 9. I. O. U.: Montreal, Can. March 5-10.

IRISH OPERA (Wm. Heywood, mgr.): Toledo 10. Cincinnati 11. Indianapolis 12. Indianapolis 13. Cleveland 14. Chicago 15. Laporte City 16. Vinton 17.

LAND OF NOD (A. G. Delamater, mgr.): Indianapolis, Ind. March 6, 7. Marion 8. Grand Rapids, Mich. 9-11.

LITTLE JOHNNY JONES (Western): Sam H. Harris, mgr.): Seattle, Wash. March 4-7. Laconia 8. Portland, Ore. 9, 10. San Francisco, Cal. 12-25.

IRISH OPERA (Wm. Heywood, mgr.): Toledo 10. Cincinnati 11. Indianapolis 12. Indianapolis 13. Cleveland 14. Chicago 15. Laporte City 16. Vinton 17.

DAINTY DUCHESS (Weber and Rush, mgrs.): New York City March 5-10.

DAINTY FARE (Campbell and Barnes, mgrs.): Buffalo, N. Y. March 5-10.

DEVINE, SAM (Gus Liening, mgr.): Philadelphia, Pa. March 5-10.

DREAMLAND BEAUTIES (Frank Calder, mgr.): Indianapolis, Ind. March 5-10.

EMPIRE BURLESQUERS (J. Fennerty, mgr.): Duluth, Minn. March 5-10.

FOSTER, FAIR (Joseph Oppenheimer, mgr.): Toronto, Ont. March 5-10.

GAY MORNING GLORIES (Sam S. Scribner, mgr.): Nashville, Tenn. March 5-10.

GOLDEN CROON (Jacob and Jerome, mgrs.): Philadelphia, Pa. March 5-10.

HIGH ROLLER (A. H. Woodhill, mgr.): Troy, N. Y. March 5-10.

MANTELLI, MADAME, ENGLISH OPERA (F. De Angelis, mgr.): Richmond, Va. March 5. Newport News 10. Norfolk 12. Raleigh, N. C. 13. Spartanburg, S. C. 14. Columbia 15. Charleston 16. Atlanta 17.

MC HILL, ANDY (Edwin A. Conner, mgr.): St. Louis, Mo. Feb. 20-25. Memphis, Tenn. 11-17.

METROPOLITAN GRAND OPERA (Heinrich Conried, mgr.): New York City indefinite.

MEXICANA: New York City Jan. 29-Indefinite.

MISS HILL, ANDY (Edwin A. Conner, mgr.): St. Louis, Mo. 11-17.

MORTONS, THE FOUR (Percy G. Williams, mgr.): Pittsburgh, Pa. March 5-10. Washington, D. C. 12-17.

HIGH SCHOOL GIRLS (Alfred Mayo, mgr.): San Francisco, Cal. March 5-10.

NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): South Fork, Pa. March 6. Indiana 7. Leechburg 8. Vandergrift 9. Oil City 10. Kane 12. Port Allegany 13. Emporia 14. St. Marys 15.

NEW YORK OPERA: Sydney, Can. March 5-10. Glace Bay 12-17.

PAUL JONES OPERA (John H. Garrison, mgr.): Milwaukee, Wis. March 5-10. Niagara Falls, N. Y. 12. Lockport 13. Warsaw 14. Dunkirk 15. Bradford, Pa. 16.

PLAYING FROM PARIS (Madison Corey, mgr.): DuBois, Pa. 8. Butler 7. Somerton, Pa. 9. East Liverpool 9. Steubenville 10. Pittsburgh, Pa. 12-17.

PIFF! PIFF! POOF! (B. G. Whitney, mgr.): Great Falls, Mont. March 6. Helena 7. Missoula 8. Wallace, Id. 9. Wardner 10.

POLLARD'S LILLIPUTIAN OPERA (Joe Muller, mgr.): San Diego, Cal. March 5-10. Los Angeles 11-17.

PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Montgomery, Ala. 10, 17.

ROBIN HOOD (Almon G. mgr.): Memphis, Tenn. March 8. Jackson 9. Cairo 10. Paducah, Ky. 12. Hopkinsville 13. Madisonville 14. Lancaster 15. Weston 16. Scranton 17. Lebanon 18.

SMART SET (Harry Hill, mgr.): New York City March 5-10.

SOCIETY GIRLS (Geo. H. Hamilton, mgr.): Titusville, Fla. March 6, 12. Dayton 7. Palatka 8. St. Augustine 9. Jacksonville 10.

THE BEAUTY DOCTOR (Thomas W. Prior, mgr.): Chillicothe 8-10. Mannington 12. Buchanan 13. Weston 14. Fairmont 15. Grafton 16. Cumberland, Mo. 17.

THE BELLE OF AVENUE A. (A. H. Woods, mgr.): Toledo, O. March 5-7. Dayton 8-10. Louisville, Ky. 11-17.

THE BLACK CROOK (Miller and Plohn, mgrs.): Buffalo, N. Y. March 5-10. Rochester 12-14. Syracuse 15-17.

THE EARL AND THE GIRL (Shubert Brothers, mgrs.): New York City March 10. Brooklyn, N. Y. 12-17.

THE ERKAND BOY (F. H. Sullivan Amusement Co.): Birmingham, Ala. 5-10. New Orleans, La. 11-17.

THE GINGER-BREAD MAN (Converse-Peters Co., mgr.): Waukegan, Ill. March 8. Rockford 9. Galena 10. Clinton, Ill. 12. Davenport 13. Rock Island, Ill. 14. Cedar Rapids, Ia. 15. Marshalltown 16. Sioux City 17.

THE HAM TREE (Klaw and Erlanger, mgrs.): Columbus, Ga. March 6. Macon 7. Jacksonville, Fla. 8. Savannah, Ga. 9. Charleston 8. C. 10.

THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Shenandoah, Pa. March 6. Mahanoy City 7. Hazelton 8. Mauch Chunk 9. Norristown 10.

THE ISLE OF SPICE (Eastern): B. C. Whitney, mgr.): Louisville, Ky. March 5-7. Shelbyville 8. Frankfort 9. Lexington 10. St. Louis 11-17.

THE ISLE OF SPICE (Western): B. C. Whitney, mgr.): Independence, Ia. 8. Waterloo 7. Des Moines 8. Boone 9. Fort Dodge 10.

THE MAID AND THE MUMMY (W. E. Boyer, mgr.): Beaumont, Tex. March 5. Galveston 6. Houston 7. San Antonio 8. Austin 9. Waco 10. Merlin 12. Waxahachie 13. Tyler 14. Fort Worth 15. Dallas 16, 17.

THE MAYOR OF TOKIO: New Orleans, La. March 4-10.

THE PEARL AND THE PUMPKIN: Boston, Mass. March 5-24.

A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York City Dec. 18-Indefinite.

THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Richmond, Va. 6. Newport News 7. Norfolk 8. Wilmington, Del. 9. Paterson, N. J. 10. Newark 12-17.

RAYS, THE (Ed. D. Stair, mgr.): Nashville, Tenn. 5-10.

THE RAJAH OF BHONG: Monroe, La. March 6. Ruston 7. Caddo, Ark. 8. Pine Bluff 9. Hot Springs 10. Little Rock 12. Russellville 13. Fort Smith 14. Oklahoma City 18.

THE RUNAWAYS: Jersey City, N. J. March 5-10.

THE SHO-BOY (Henry W. Savage, mgr.): Newark, N. J. March 5-10. Brooklyn, N. Y. 12-17.

THE SHOW GIRL (B. C. Whitney, mgr.): Trenton, N. J. March 5-7. Paterson 8, Orange 9. Elizabeth 10.

THE SULTAN OF SULU (Madison Corey, mgr.): Syracuse, N. Y. March 5-7. Rochester 8-10.

THE TENDERFOOT (Wm. P. Culien, mgr.): Lebanon, Pa. March 6, 9. Lancaster 8. Atlantic City, N. J. 10, 11. Reading, Pa. 12. Marion 13. Allentown 14. Plainfield, N. J. 15. Orange 16. Elizabeth 17.

THE VANDERBILT CUP: New York City Jan. 15-Indefinite.

THE WISEMAN: San Francisco, Cal.-Indefinite.

TON, DICK AND HARRY (A. H. Woods, mgr.): Cleveland, O. March 5-10. Chicago 11. 12-17.

WEBER'S JOSEPH: New York City Jan. 1-Indefinite.

WILLIAMS AND WALKER: New York City Feb. 20-Indefinite.

WILSON, SAM (Charles Frohman, mgr.): Washington, D. C. March 5-10.

BLACK PATTI'S TROUADOURS (Woeckel and Niles, mgrs.): Pittsburgh, Pa. 5-10. Cleveland, O. 12-17.

BLAUVELT, LILLIAN: Montreal, Can. March 5-10. Ottawa 12, 13. Galt 14. Galt 15. Galt 16. Binghamton 16. Elmira 17.

BOSTONIANS, JUVENILE (E. A. Wolf, mgr.): Calgary, Alberta, Can. March 5-17.

CAHILL, MARIE (D. W. Arthur, mgr.): Wilmington, Del. March 6. Norfolk, Va. 7. Richmond 8. Louisville, Ky. 9. Mobile 10. Augusta 11. Savannah, Ga. 12. Macon 15. Columbia 16. Mobile 17.

COHAN, GEORGE M. (Sam H. Harris, mgr.): New York City Feb. 12-Indefinite.

COMING THROUGH THE RYE: Chicago, Ill. Feb. 12-17.

EDWARDES, PAULA (Shubert Brothers, mgrs.): Ithaca, N. Y. March 6. Corning 7. Binghamton, Pa. 8. Mahanoy City 9. Philadelphia 12-17.

EIGHT BELLS (Byrne Brothers, mgrs.): Minneapolis, Minn. March 4-10.

ENGINE GRAND OPERA (Henry W. Savage, mgr.): Winnipeg, Man. 5-7. Grand Forks, N. D. 8. Duluth, Minn. 9, 10. Minneapolis 12-14. St. Paul 15-17.

FANTASY Sam 8. Leo Shubert, mgrs.: Oswego, N. Y. March 6. Geneva 7. Ithaca 8. Utica 9, 10. Binghamton 12. Cortland 13. Corning 14. Bradford, Pa. 15. Warren 16. Kane 17.

FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): New York City March 5-17.

FRENCH OPERA: New Orleans, La.-Indefinite.

GAY NEW YORK (Walter Moore, mgr.): Hoboken, N. J. March 4-17. Harrisburg, Pa. 8-10. Johnston 12. Altoona 13. East Liverpool, O. 14. Wheeling, W. Va. 16.

GLASER, LULU: Omaha, Neb. March 6, 7. Kansas City, Mo. 8-10.

GIRLS WILL BE BIRLS (Wm. A. Brady, mgr.): Elvira, O. March 6. Akron 7. Sharon, Pa. 8. Jamestown, N. Y. 9. Warren, Pa. 10. Butler 12. Tarentum 13.

HAPPYLAND (Shubert Brothers, mgrs.): Philadelphia, Pa. Feb. 19-March 10. New York City 12-17.

HOLLY HERNET: Jersey City, N. J. March 5-10.

HUMPTY DUMPTY: (Klaw and Erlanger, mgrs.): Baltimore, Md. March 5-10.

HUNTINGS, THE FOUR (Harry Dull, mgr.): Grand Rapids, Mich. March 4-7. Battle Creek 8. Logansport, Ind. 9. Frankfort 10. Lebanon 12. Shelbyville 13.

IN CUPID'S GARDEN (Jas. Phelan, mgr.): Waterloo, Ind. March 6. Elkhart 7. Marion 8. Newcastle 9. I. O. U.: Montreal, Can. March 5-10.

IRISH OPERA (Wm. Heywood, mgr.): Toledo 10. Cincinnati 11. Indianapolis 12. Indianapolis 13. Cleveland 14. Chicago 15. Laporte City 16. Vinton 17.

DAINTY DUCHESS (Weber and Rush, mgrs.): New York City March 5-10.

DAINTY FARE (Campbell and Barnes, mgrs.): Buffalo, N. Y. March 5-10.

DEVINE, SAM (Gus Liening, mgr.): Philadelphia, Pa. March 5-10.

DREAMLAND BEAUTIES (Frank Calder, mgr.): Indianapolis, Ind. March 5-10.

EMPIRE BURLESQUERS (J. Fennerty, mgr.): Buffalo, N. Y. March 5-10.

FOSTER, FAIR (Joseph Oppenheimer, mgr.): Toronto, Ont. March 5-10.

GAY MORNING GLORIES (Sam S. Scribner, mgr.): Nashville, Tenn. March 5-10.

GOLDEN CROON (Jacob and Jerome, mgrs.): Philadelphia, Pa. March 5-10.

HIGH ROLLER (A. H. Woodhill, mgr.): Troy, N. Y. March 5-10.

MANTELLI, MADAME, ENGLISH OPERA (F. De Angelis, mgr.): Richmond, Va. March 5. Newport News 10. Norfolk 12. Raleigh, N. C. 13. Spartanburg, S. C. 14. Columbia 15. Charleston 16. Atlanta 17.

MC HILL, ANDY (Edwin A. Conner, mgr.): St. Louis, Mo. Feb. 20-25. Memphis, Tenn. 11-17.

METROPOLITAN GRAND OPERA (Heinrich Conried, mgr.): New York City Jan. 29-Indefinite.

MEXICANA: New York City Jan. 29-Indefinite.

MISS HILL, ANDY (Edwin A. Conner, mgr.): St. Louis, Mo. 11-17.

MORTONS, THE FOUR (Percy G. Williams, mgr.): Pittsburgh, Pa. March 5-10. Washington, D. C. 12-17.

ETHEL FULLER.



Photo by Murillo, St. Louis, Mo.

Ethel Fuller suggests in her first vaudeville venture that she possesses signal ability as an emotional actress. She has been fortunate, too, in her selection of a vehicle. In 'A Moral Suicide' she has a story of great dramatic value and unusual human interest. She gets it across the footlights with its points clearly worked out and adequately dramatized. It is unfortunate for Miss Fuller that she is compelled to make her debut in so remote a house as the Gotham, where the New York managers seldom penetrate. Miss Fuller displays careful training and has a voice of pleasing quality. She rather suggests Mrs. Pike in her methods.—*Chict.* in *Variety.*

Miss Fuller broke the record of the Gotham Theatre week of 17.**

Palmer, Ind. Irene Palmer. Jessie E. Pringle. Maybelle Parker. Lucy Parker. Rae, Marion. Alibina M. Romote. Mallie Rivers. Florence Randolph. Betty Ross. Carrie Reynolds. Belle Robinson. Mrs. McKee Rankin. Louise Rial. Katie Rooney. Sansterby, Lena. Blanche Sterling. Luella Simpson. Allia Spooner. Mrs. Frank W. Smith. Gay Rhee Stratton. Louisa W. M. Simpson. Minnie Stanley. Eileen Sheridan. Sara Summer. Marie Stuart. Maud Seddon. Freda Stevens. Delia Stacey.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JUN. 4, 1872.]
The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, President.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:
(Otto L. Colburn, Representative.)
60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$5; Half-Page, \$10; One Page, \$20.
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion: \$1.25 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "R. or EXP."), 10 cents a line.
Charge for inserting Portraits or cards on application.
"Preferred" positions and black electrotypes subject to extra charge.

Such page shows at noon on Friday. Charges in standing advertisements must be in hand by Friday noon.

The Mirror offers to open its pages to receive advertisements every Monday until 12 M. S.

SUBSCRIPTION.

One year, \$1; six months, \$1; three months, \$1.25. Payment in advance. Single copies, 10 cents.

Foreign subscription, \$1.50 per annum, postage prepaid.

Telephone 228-2284. 228-2285.

Registered under the name, "Dramatizer."

The Dramatic Mirror is sold in London at Full Hall American Exchange, Carlton St., Regent St.; Norman's Tourist's Agency, 22 Haymarket, S. W.; Anglo American Exchange, 3 Northumberland Ave., W. C. In Paris at Bruneau's, 17 Avenue de l'Opera. In Liverpool, at Lister's, 6 Lime St. In Sydney, Australia, Dennis & Co., Moore St. In Johannesburg, South Africa, at Joss, Brixton St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Published at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - MARCH 10, 1906.

Largest Dramatic Circulation in the World.

EDWIN FORREST.

A RARE and literal portrait of EDWIN FORREST, from a daguerreotype, will be found on the first page of THE MIRROR this week, this publication, together with some account of the life of the distinguished actor, being timely from the fact that Friday of this week, March 9, will mark the one hundredth anniversary of his birth.

FORREST won fame as an actor at a time when the theatre, if it was less a popular institution than it is to-day, was the resort of high intelligence, and favorite actors had a feverishly-enthusiastic following. The country in those days was comparatively young, its population was small and its theatres were few when one considers the vast growth of the commonwealth and the great increase in the number of theatres and the greater diversity in the forms of what may be called "amusement" in these days. In Forrest's time the stock companies existed, and stars went from city to city and throughout a week or more appeared in a variety of plays, the repertoire being more or less arbitrary, although it afforded both a diversity of entertainment and an opportunity to study a favorite actor in a wide range of impersonation.

There are many things in the theatre of to-day, no doubt, that show improvement over the theatre of Forrest's time; yet there were admirable things in the theatre of that time that are lost to this generation.

It is the saying of many who never saw Forrest, yet who seem to have closely studied him as he is dimly reflected in books of biography and criticism, that if this great actor should now appear he would be lost among the subtleties of the better theatre of to-day. This theory proceeds on the assumption that Forrest was massive in method, loud and comparatively crude, and that his school was altogether foreign to that which now dominates the theatre in its better manifestations. Yet it is probable that such an assumption is erroneous; for from the best authorities and there were in his day men of intellect who loved and patronized the theatre and chronicled it—Forrest was a great actor in the sense not only that he lived great characters vividly and convincingly, but also because his art was fine in the moods of his characterizations that called for re-

finement. Surely if one could impersonate the great characters that he assumed with integrity he must run the whole gamut of dramatic expression; and dramatic art was as thoroughly appreciated in his day as it is now. Moreover, Forrest's great attributes as an actor, that have been made known to this generation by personal relation as well as through the medium of criticism that still may be perused, have never since been shown in any other actor of American nativity. There have since his time been great actors, and to-day there are great actors; but as nature makes but one TALMA, one GARRICK, one KEAN, one SALVINI, one ROSSI, and one IRVING, no fellow to Forrest could have been expected.

It is too often forgotten in these days of refinement in the theatre in all material things that in the times of Forrest and others of the histrionic giants of the past the player labored under disadvantages that no longer exist. Then there were crudities of mounting and dressing that must have made the triumphs of the player all the more deserved from the artistic viewpoint. And it should be admitted that if any one of the great actors of the past could be permitted now to come on the stage the very perfection of all else but acting itself—except that there is to-day something approaching perfect acting in the prevailing *genre* drama—that now characterizes the theatre would necessarily enhance the powers that thrilled and moved to an enthusiasm now seldom or never known the intelligent and appreciative generations of the atrogoers of the old time.

Aside from his acting, the fame of which naturally is ephemeral, Forrest left a monument the sympathetic dignity of which has never been approached by the foundation of any other player. That monument is the Edwin Forrest Home, at Springbrook, Pa., which will perpetuate his name as a profound and practical lover of his fellow men and of his great profession.

A PERENNIAL NUISANCE.

THE news of the day is enlivened almost steadily by notes of the rowdyism of college students in the theatres so unfortunately situated as to permit of their attendance.

No city where college students have access to the playhouse escapes scenes that are a disgrace to the students themselves, and an offense to well-ordered persons who have right ideas as to time, place, and occasion.

The average young cub in college, although his presence in an institution of learning would presuppose in him some notion of the laws of decent deportment, to say nothing of the assumed influence of such an institution in disciplining the young, assumes that he has a license to act in a theatre in a disorderly and ruffianly manner; and when he is fortified by the company and aid of numbers of his kind—for the cowardice of an overbearing mob characterizes his and his fellows' conduct—no limit can be set to his efforts to literally raise the devil.

The latest case of college rowdyism in the theatre, however, has been punished in kind. A junior student at Yale one night last week, assisting in a riot in the New Haven Theatre, was arrested as any other rioter might have been arrested, and rightly sentenced to the penitentiary. The lesson ought to be salutary.

A New Haven dispatch that chronicled the affair said that "the entire student body bitterly resents the sentence, and is filled with regret over the stain on the good name of the university. It is held by many persons said to be familiar with the history of Yale that it is twenty years since a student was sent to jail." Which by no means may be taken as any indication that justice has in the period mentioned been alert, or that in that time no student before has deserved to be sent to jail.

Why should not "the entire student body," instead of resenting the proper punishment of one of its rowdy members, conduct itself so as to reflect credit instead of dishonor upon the university?

MUSIC NOTES.

Oscar Hammerstein announces that he has secured Alessandro Bonci for the grand opera season at the Manhattan Opera House. Bonci is known in Europe as the greatest lyric tenor, and is Caruso's strongest rival. It is also rumored that Mr. Hammerstein will have Madame Nordica, but the report has not been confirmed.

The Adele Margules Trio gave the last one of a series of concerts in Mendelssohn Hall on Feb. 24. As trios are so seldom played in public this organization has excited much interest and delight.

It was an especially interesting programme which Mr. Frank Damrosch presented at the fifth of the symphony concerts for young people in Carnegie Hall on Feb. 24. Three movements from Rubinstein's Ocean Symphony were given, and Henri Marteau, violinist, played several numbers with authority, assurance and a fine manly style.

The Metropolitan Opera company will start upon their tour to the Pacific Coast on March 18. Their tour will include most of the larger cities upon the way, ending in April in Los Angeles. Herr Conried will not accommodate them.

Heinrich Gebhard gave a second recital at Mendelssohn Hall on Feb. 21. As Mr. Gebhard was more certain of himself and of the effects at which he aimed he played much better than at his previous appearance last week.

PERSONAL



ROBERTSON.—Forbes Robertson and Mrs. Robertson (Gertrude Elliott) expect to come to America next Autumn for a tour of the entire country in Shakespearean repertoire. Their English company will accompany them.

PERUGINI.—John Perugini, long identified with grand and light opera, has abandoned the stage to become associated with Ball and Whicher, brokers and members of the New York Stock Exchange. Mr. Perugini's many friends will wish him all success in his more prosaic and more substantial field.

MANTELL.—Robert Mantell has decided to revive John Augustin Stone's Metamora, originally produced by Edwin Forrest.

GEORGE.—Grace George will appear in St. Louis this week in a special performance of Rupert Hughes' comedy, The Richest Girl in the World.

JEFFERSON.—Thomas Jefferson and his company left on a special train last Wednesday for Minneapolis to resume the tour in Rip Van Winkle.

BARRYMORE.—Ethel Barrymore has been suffering with an attack of grip, and was ill last week that the Criterion was closed Wednesday and Thursday nights. Miss Barrymore played Friday night, but suffered a relapse and the theatre was dark again Saturday night.

LACKAYE.—Wilton Lackaye's dramatization of "Les Misérables" is announced for production in New York in April.

SPOONER.—Cecil Spooner has signed a ten-year contract with Charles E. Blaney to be starred in a series of new plays. Miss Spooner will begin her engagement next season in a play by Mr. Blaney, which will be a melo-drama with music.

SARGENT.—Franklin Sargent, president of the American Academy of Dramatic Arts, has been suffering from a severe attack of grip. For the past ten days he has been recuperating at Lakewood, and it is expected that he will soon be able to return to the city.

FITCH.—Clyde Fitch expects to sail for Europe on March 8 to be abroad all Summer, spending part of the time at his villa in Florence.

POLLOCK.—After an illness of two weeks Channing Pollock is back at his office in the Lyric Theatre. Mr. Pollock lost more than twenty pounds during his illness, but he says it did him good.

WILSON.—Cariotta Wilson, now leading woman in The Man on the Box, is to be starred by W. N. Laurence in a new four-act play, whose author and title are not yet announced.

GOODWIN.—Nat C. Goodwin will sail from England on March 17, to open at Pittsburgh on April 2, after which he will make a tour to the Pacific Coast.

DE NAVARRO.—Mary Anderson de Navarro will probably visit her old home in Louisville, Ky., this Summer. She has written to friends in Louisville saying that she will leave England the latter part of May for a short trip to the United States.

TALIAFERRO.—Mabel Taliaferro has gone to Baltimore to spend a week with her sister Edith, who is at the Hannah Moore Academy there.

CLEMENS.—Samuel M. Clemens (Mark Twain) spoke at the Majestic Theatre Sunday afternoon, under the auspices of the Y. M. C. A. The swinging doors of the theatre were broken from their hinges by the crowd trying to get to hear Mr. Clemens.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant questions. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

FERNANDEZ, N. J.: Your question about copyrighting a musical sketch involves points too intricate for us to answer. You had better write to the Registrar of Copyrights, Washington, D. C., for information on this subject.

J. C., Cleveland: Hotel Topay Turvey is an adaptation from the French "vandeville opéra," L'Amour Tohn-Bohn, book by Maurice Ordonneau and music by Felix Roger. We know of no other play founded on the same story.

F. and P., Williamsport, Pa.: (1) The records of THE MIRROR do not show any stock organization at present bearing the name either of Empire or Keystone Stock company. (2) If you adopt one of these titles and its use is original with you, you can probably protect it as a trademark.

W. A. S., Pawtucket: We cannot answer your first question. Read the paragraph at the head of this column. (2) The notice of the death of Edwin Booth and an account of his career appeared in THE MIRROR under the date of June 17, 1893. A copy of this paper for that date, provided one can be found, will cost \$1. (3) The book you mention is probably Strang's "Famous Actors of To-Day," second series, published by L. C. Page and Company. (4) Sir Henry Irving's wife was Florence O'Callaghan, daughter of an army officer. She is still alive, but hopelessly an invalid. (5) "The Life and Art of Edwin Booth," by William Winter, published by Macmillan and Company, gives a good account of the famous actor.

THE LONDON STAGE.

Measure for Measure at Oxford—The Alabaster Staircase—An American Citizen.
(Special Correspondence of The Mirror.)

London, Feb. 24.

A good many people have done their bigdest to stifle our old friend, William Shakespeare, late of Stratford-on-Avon. In spite of this attempted asphyxiation, however—yea, even notwithstanding the guardianship of his guardian angel, Saint Maria, the Coriolan—Sweet Will continues to bob up all around. Not only has this persistent playwright's comedy-drama, Measure for Measure, been played this week by certain students of the Oxford University, but there are also indications around of a fresh Shakespeare boom in the West End theatres. For example, Beerbohm Tree, in addition to having lately selected Macbeth for his next Shakespearean production, has also scheduled The Winter's Tale for future use. The aforesaid Measure for Measure has been chosen for Otho Stuart for his next Bardic venture at the Adelphi. Moreover, Lewis Waller, who (as I told you some time ago) resolved to play Othello, has just decided to carry out this resolve in the merry Maytime. Furthermore, I ought to add that the above mentioned Tree has also arranged to give a Shakespeare week at His Majesty's, starting on the Bard's birthday. The week's plays at that celebration will consist of The Taming of the Shrew, Henry IV (Part I), Twelfth Night, Hamlet, Much Ado About Nothing, and Julius Caesar.

The Oxford University Students' selection of Measure for Measure drew many a critic (including the classic Gawain, N.Y.D.M.) to the grand old 'varsity town. Some of us expected that when we reached there we should find no performance at all, for you are to note that a considerable section of Oxford residents in and around the colleges had, with that bigotry so peculiar to the ultra-Puritanic mind, made a huge outcry against the selection of such a play for such a purpose.

For my part, I can only suppose that these much-shocked objectors can never have read the play, for with the exception of a few unpleasant passages (which can be omitted without the slightest injury to the piece), it forms the finest sermon against a certain form of vice ever preached, either from pulpit or from playhouse. Happily the sour-visaged section found their protest and their threatened boycott of no avail, and so we were able to sit out what was in many respects the most enjoyable performance of this grand and glorious play.

These Oxford University dramatic shows are always very interesting, for we get many of our actors now from that 'varsity. Take, for example, Arthur Boucher, F. R. Benson, James Hearn, G. R. Ross, who stage-managed the Oxford show, and H. B. Irving, who is to be the Iago to Waller's Othello.

The best actors among the Oxonian students were the following: G. S. C. Rentoul (Christ Church College) as the wicked Angelo, L. Gartside (Merton) as Constable Elbow, C. A. E. Williams (Brasenose) as the Provost, F. C. Meyer (New College) as Claudio, L. E. Snell (Christ Church) as Executioner Abhorson, J. L. Phillips (Queen's) as Barnardine, and H. G. Farmer (New) as Tapster Pompey. The two worst actors were R. Gorell Barnes (Balliol) as the Duke and the Honorable A. A. Travers (New) as Froth. Neither of these doubtless otherwise estimable students had the least notion either of acting or speaking. The female characters were played by professional actresses, headed by Maud Hoffman, whose performance of the much-tried Isabella was interesting and pathetic in the extreme.

I am glad to report that Nat Goodwin achieved another big success at the Shaftesbury on Thursday, when he replaced that very conventional comedy, A Gilded Fool, with Madeleine Lucette Ryley's delightful comedy, An American Citizen. Nathaniel was in his finest form and he had excellent support. This fine comedian is, I may tell, bound for Paris to-night in order to secure a new French play of which he thinks highly. He will, of course, return to the Shaftesbury by Monday night.

I am sorry to have to chronicle the fact that Captain Robert Marshall's new comedy, The Alabaster Staircase, written for that finished comedian, John Hare, did not achieve a success on its production by Charles Frohman and Arthur Chudleigh at the Comedy on Wednesday. The piece is political in fact too political for a stage play. Principally it shows how a conservative and very high-toned Prime Minister slips down on a £15,000 alabaster staircase which he has built in his London mansion, and from that moment—presumably from the injury to his head—he becomes the most socialistic of Socialists. He denounces all his "people" from his wife downward for their extravagance in banquets, jewels, bridge parties, etc., and indeed behaves quite like any one of the most advanced of our new labor M. P.'s might be supposed to do.

Even the fine acting of John Hare as the quick-change Prime Minister, of Lottie Vene as a swagger peeress, of Charlotte Granville as the Prime Minister's wife, of Sybil Carlisle as his daughter and of A. E. Mathews as an asinine young peer, could not make one feel enthusiastic as regards the piece.

The Blue Moon finishes at the Lyric to-night. About Easter the Lyric reopens with an adaptation of the new French play, La Jeunesse, which has just been secured by H. B. Irving for presentation to American citizens when he starts his tour among you.

By the way, Young Irving has just told me that he has abandoned his projected appearance at Drury Lane in certain of his late father's characters.

Next week's fixtures include two new plays by Novelist Maurice Hewlett—namely, Fan and the Young Shepherd and The Youngest of the Angels at the Court, next Tuesday afternoon; All-of-a-Sudden-Peggy (with Marie Tempest in the name part) at the Duke of York's on Tuesday night, and Brigadier Gerard, written by Sir Arthur Conan Doyle for Lewis Waller, at the Imperial next Saturday.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, of Washington, D. C., Feb. 21 to March 1, 1906.

ACTOR AND THE LAW. By Tom P. Morgan.

AM WEGH: drama in one act. By Clara Ruge.

BACK FROM EUROPE. By Alonzo S. Gear.

BENEVOLENT TEST; a vaudeville sketch. By Edward B. Crade.

DUCHESSE DE LANGEAIS; a play in four acts. By Claude R. Buchanan.

THE ELUSIVE

THE USHER



A characteristic experience that Macready did not include in his published reminiscences is told by E. S. Willard in an amusing way. It was in the days when the star depended for his support on the stock companies of the theatres in which he played in a tour.

On Mr. Macready's arrival in Birmingham, England, on one occasion, there was a morning rehearsal of *Virginius*, the attraction for the evening. The leading old man of the local company was John (familiarly known as "Jack") Barton, an admirable actor, but then past his prime and somewhat at fault in memory, a defect that the general terror of Macready emphasized.

In the scene where *Virginius* returns home from camp on the summons to his daughter's rescue, Macready stood well down stage with his back to the door through which Numetorius ("Jack" Barton's part) was to come on. Hearing the approach, Macready, with a half look over his shoulder, used to demand abruptly and sharply, "Who's there?" to which the answering speech is, "Tis I, Numetorius." But when Barton came on at his cue, Macready made the demand so savagely that the old man gave a start that quite knocked his speech out of his mind, and left him bowing in stammering and apologetic confusion.

"Really, Mr. Macready," the old player explained, "I am exceedingly sorry. I regret it very much indeed, sir, but the fact is I do not remember my name, sir."

When angered Macready used to walk up and down the stage shouting imprecations and profanity that he invariably terminated with a "God forgive me!" when his wrath abated. He did not omit the ceremony on this occasion. Then he said, affably, "Your name is Numetorius, Mr. Barton. Try again, please." In the second attempt Mr. Barton came off no better than in the first instance, and Macready repeated his formula of profanity and repentance.

"Confound it, Mr. Barton, if you cannot remember your name you must assist your memory by an association of ideas. You know the Holy Scriptures, I take it, Mr. Barton? Well, then, sir, think of the book of Numbers. That will help you. Numbers—Numetorius—can't you fix it in your mind that way?"

"Thank you, thank you, Mr. Macready; an inspiration, sir. Numbers, Numetorius. Perfect, sir. Shall we try it, sir?"

In the third essay Barton came triumphantly out with the "Tis I, Numetorius"; and after the rehearsal went among his fellows sounding the praise of Macready's ingenuity in fortifying a defective memory. It may be that in his enthusiasm Barton took up his Bible to make better acquaintance with its books for future service; at any rate when in the evening performance the question, "Who's there?" was put to him, he promptly and confidently answered, "Tis I, Deuteronomy."

Macready staggered, but went on with the scene in spite of some unseemliness in front.

On Monday, Feb. 5, there appeared in the *Washington Post* an editorial, presumably written by Fred F. Schrader, the esteemed dramatic critic of that journal, and entitled, "Responsibilities of the Stage."

After emphasizing the artistic, moral and recreative responsibilities of playwrights and actors, the author suggested that a theatrical department should be added to the curriculum of the new George Washington University, pointing out that such action would at once tend to foster more educated acting and to accord a noble profession its just and belated recognition.

"Why should there not be a theatrical course at our great universities," the writer demands, "where the drama, ancient and modern, could be studied, and elocution, methods of expression and the technique of acting be taught by competent instructors, terminating with an appropriate degree?"

On Friday, Feb. 9, the *Post* printed a letter from E. H. Sothern in which he mentioned the article of a few days previous, volunteering, with Julia Marlowe, to donate jointly \$1,000, provided the project of establishing a theatrical chair proved to be feasible. He also offered, for himself and Miss Marlowe, to give an indefinite number of benefit performances at some future date to assist in amassing the requisite endowment. The last important development was made public in the *Post* of Sunday, Feb. 18, in the form of a statement made by a member of the faculty of George Washington University, who recognized the artistic and educational value of the suggestion, and pointed out that a large part of the work was already provided for by existing courses of literary and elocutionary in-

struction. "In view of these favorable conditions," he said, "the university will establish a chair of dramatic art as soon as an endowment of \$150,000 is pledged."

This task surely does not appear impossible.

William Marion Reedy, the brilliantly philosophic editor of the *St. Louis Mirror*, prints a striking caricature of Bernhardt in his current number, and under it writes:

SABA.

Exotic, morbid, feline, fulgurant, ophidian, hypnotic *Dona Sol* is with us this week. Blood, death, sin, splendorousness are her signs in art. She is Medusa, reincarnate, or a Fury touched with pathos. Ultimate feminism without veneer she voices in subtle and sleek ferocity. Youth stays with her as if sustained and refreshed by vampirish absorption of the life of simulated passions. Fascinate she holds us by a spell of necrophilistic, satanic power. Inscrutable, yet simple, her witchery is that of Leonardo's *Mona Lisa*, mocking us with our own futilities. She is a Madonna of Evil and the incense she feeds upon is the exhalation of the grave. Her art is a sweet poison brewed of indefeasible genius and the crassest charlatanism.

There are any number of writers to-day who could not say as much in a column.

Among the multitude of "press sheets" issued for single and manifold purposes there is one called the *Missouri Breeze*, edited by E. E. Meredith, and meant to propagate an attraction carrying "Missouri" in its title, that shows more wit than the ordinary half a dozen of its kind.

The current number of the *Breeze* is not as bright as usual, yet is by no means devoid of interest. One of its features is a travesty on "Tammany," entitled "The Showman's Song," with this introductory "stanza":

K. and E.!

K. and E.!

How they jump you! Sakes alive!

Then only give you sixty-five.

All they see

Is their fee.

Jump 'em, bump 'em, stump 'em, dump 'em!

K. and E.!

BRADY VERSUS THE CRITICS.

After the curtain had fallen at the conclusion of the second act on the Friday evening performance of *The Redskin*, William A. Brady appeared upon the stage obviously much excited and immediately began to denounce the critics of the daily press.

"I'm going to do something all my friends have advised me not to do," he began in a hoarse voice. "I'm a fighter; I have always been a fighter; that's how I made my way. Jerome elected himself, and he's a fighter. I could afford to put this play in storage, but I won't give in! For days we've been working might and main to make this play a success, to give you something pure, vigorous, artistic. Actors have heart and soul; they have to have, or they can't succeed. Some of the papers send men to see our show who have no heart. They are the men who sent Fanny Davenport to her grave. They are the men who made my wife, the mother of my child, come home to me in tears. The only thing they think about is keeping up their reputations for being funny. They refuse to consider our serious work seriously. They do not come to study our piece as dramatic literature and an artistic production. They want to make us funny. Don't you suppose I could make them funny? I'm going to fight and the bigger the man the harder I'm going to fight him!"

The audience was sympathetically demonstrative. When Mr. Brady demanded whether a critic was justified in comparing Tyrone Power to a "cigar store Indian" shouts of "No!" reverberated from all corners of the house. The manager even resorted to personalities by explicitly naming Alonzo and Acton Davies as the most obnoxious offenders.

To one not suffering under the excitement of launching an elaborate production such as *The Redskin* it seems that Mr. Brady did not choose an especially fit moment for issuing his declaration of war, which will probably have no material effect except to secure a considerable amount of free advertising. Most of the journals reviewed *The Redskin* with strictly critical justice, finding opportunity to poke perfectly legitimate fun at some of the dialogue and several episodes, but giving the manager ample credit for a large expenditure of money and artistic effort, as well as meting out merited praise to individual performers. However, certain clever reviewers might have learned a precious lesson in discretion had they been present to see how the audience rose to the support of the manager.

On Saturday afternoon and Saturday evening Mr. Brady continued his onslaught against the critics, taking care, however, to draw a more careful distinction between the dignified and the "funny" reviewers. At the matinee he remarked that he had handed the serious criticisms to the actors with instructions to follow the suggestions, that he himself knew more about the theatre than any critic in New York, and that if he could not receive gentlemanly treatment here he would move to Chicago. At the evening performance he repeated the same story in revised form, adding that he could prove how the representation of a great play had threatened to "fix" him two weeks before *The Redskin* was produced. This time he mentioned Boston and Philadelphia as possible places of refuge. On both occasions the audience greeted his denunciations with mingled laughter and vigorous applause.

MRS. CARTER'S SUCCESS IN BOSTON.

Mrs. Leslie Carter made her first appearance as Adrea in Boston on Monday, Feb. 26, to the remarkable favor of an audience representing the most conservative and critical element in New England. The Tremont Theatre was packed full of just such enthusiastic friends as David Belasco needs to help support the independents in their contest against the Syndicate. The orchestra had to be stowed away under the stage and people were standing ten deep at the rear of the auditorium. The most notable Boston critics seconded the applause with judicious appreciations of so pronounced an achievement. It has been unanimously voted that Mrs. Carter outdid herself, displaying a tragic power far beyond her previous successes, superior even to her performance as *Du Barry*. The masterly force of the tragedy by Belasco and John Luther Long has received its due recognition.

WEBER AND BIGELOW PART.

Charles A. Bigelow was absent from the cast at Joe Weber's Music Hall on Thursday evening last and announcement was made on Friday that he had permanently retired from the company. Mr. Bigelow and Mr. Weber had a slight disagreement at rehearsal on Thursday afternoon and the result was the immediate resignation of the comedian. His parts in the burlesques were played on Thursday evening by A. M. Holbrook, the stage-manager, and on Friday Mr. Weber engaged David L. Don to play the parts formerly intrusted to him. Mr. Don appeared as Topictown, the Indian chief, in *The Squawman's Girl*, of the Golden West, on Friday evening, and last night took up the part of Ebenezer Dodge in *Twiddie-Twaddie*.

EDWIN FORREST.



Edwin Forrest, most prominent and virile of American tragedians, was born one hundred years ago, on March 9, 1806. Whatever may be the ultimate judgment as to his dramatic art, however much the theory of Shakespearean rendition may have changed for better or worse, however arrogant and overbearing may be the record of his private and public enmities, his greatness must be recognized and should be appreciated. He forced his way into the profession by sheer dominance of personality; he achieved the most bewildering success at an age when the majority of players are still serving their apprenticeship; he was reputed a tyrant and a miser, yet no man ever gave more liberally to his friends or more lavishly endeavored to foster what he believed to be the dawning American drama. His life was even more tragic than his genius, though no man was ever more delighted to participate in a hearty good time. He died a semi-paralytic, though his splendid physique had been the pride and joy of his existence. He had one of those turbulent temperaments whose passions and eccentricities are more worthy of sympathy than condemnation.

Edwin Forrest was born in Philadelphia, his father being of Scotch descent and his mother, whose maiden name was Rebecca Lauman, coming of pure German extraction, a combination difficult to surpass in its inheritance of commanding depth and sentiment. The father had failed as an importer and the salary from his position as runner at the United States Bank was barely sufficient to support a family of six children by practicing the most rigid economy. From the time he was five until his thirteenth year Edwin attended the public schools, thereafter going to work first in the printing office of *The Aurora*, then in a cooper's shop, then in a ship chandlery. Before leaving school Edwin, together with his brother William, joined a club of boys who gave vent to their dramatic ambitions by giving performances in a woodshed. At the age of eleven he made his first appearance on the stage of the old South Street Theatre in a melodrama called *Rudolph*; or, *The Robbers of Calabria*, as Rossilla de Borgia, having been engaged to take the place of a young lady whose illness had obliged her to surrender the role.

Not long afterward, having been refused another trial by Manager Porter, and having carefully studied the famous epilogue written by Goldsmith for *Lee Lewis*, Edwin Forrest made a second bid for public favor by audaciously presenting himself on the same stage where he had already met defeat. One night he suddenly appeared, rushing out from the wings while the curtain was down and, dressed in the costume of a home-made Harlequin, began to declaim the stanzas just referred to. Encouraged by the applause of the audience, he finished the verses, making his exit with a handspike that brought down the house and secured an encore. The astounded Mr. Porter at once hired him to repeat this performance "until further notice." About a year later Mr. John Swift, an eminent lawyer whose attention had been attracted to Forrest by a declamation from *Richard III*, said to have been given under the influence of laughing gas at a public "demonstration," introduced the boy to the management of the Walnut Street Theatre, and he made his formal debut as *Young Norval* at that house on Nov. 17, 1820. He made a decided success and the performance was repeated on the 2d of the following month. On Dec. 29 he played the role of *Frederick in Lovers' Vows*, and on Jan. 6 he assumed the part of *Octavian in The Mountaineers*, the profits being for his own benefit. On that night the theatrical career of Edwin Forrest really began. He hired the Prince Street Theatre for one night, drawing a good house to witness his representation of *Richard III*. Besides the characters already mentioned, he appeared as a precocious amateur "star" in the parts of *Anne in Douglas*, *Charmont*, *Zanga*, *Zaphna* and *Tancred*.

At the age of seventeen Edwin Forrest gave up his position in the ship chandlery, deliberately turning his back on amateur achievements and setting about the business of becoming strictly professional. In September, 1822, he signed a contract for \$8 per week to be "general utility man" under the management of a Mr. Jones, who owned theatres in Pittsburgh, Lexington and Cincinnati. At Pittsburgh he opened as *Young Norval*, afterward playing all sorts of characters in comedy, tragedy, farce and ballet. The company went down the river on a flat boat to Lexington, then traveled "cross country in wagons and on horseback to Cincinnati, where Forrest did everything from singing between the acts and sparring in *Tom and Jerry* to attempting *Richard III* for his personal benefit. Such a brief review as the present paper is not a suitable occasion for going into the details about all the vicissitudes of his early ventures. He had the yellow fever while playing with Caldwell in New Orleans. With this same star he toured Virginia, returning far South only to have a jealous alteration and break his engagement. In the Autumn of 1825 Edwin Forrest secured a position in Albany, obtaining his first great opportunity when called upon to support Kean, acting Iago to his Othello, Titus to his Brutus, and Richmond to his Richard. Kean was a splendid artistic example which Forrest was by no means foolish enough to neglect. By imitation and patient study he made visible strides throughout the season, finishing his preparation at one bound.

Gilbert, manager of the Bowery Theatre, New York, which was just being completed, having been impressed by Forrest's performances with Kean, engaged the young man to play leads at a salary of \$28 per week. The Albany theatre closed without paying salaries, and Forrest came to New York in a suicidal humor to wait for the "all opening." Performing for the benefit of Woodhull, he made his initial metropolitan hit as Othello; then, for the benefit of his brother, he played *Rolla* in Washington, and cleared a profit of \$400 for himself by starring six nights in Baltimore. It was typical of him that he sent the money to his mother, who had been living in impoverished widowhood since 1817. Returning to the Bowery, according to the terms of his contract, he created such a sensation as the Moor that his salary was at once increased to \$40, which was sufficiently profitable for Gilbert, who during the Winter and Spring seasons hired him out to other managers for \$200 a performance. When it became a question of renewing his contract for another year Forrest demanded this sum lightly for himself, and obtained it. Figures may be prosaic, but no list of critical encomiums could illustrate so forcibly the phenomenal success and prestige which, in a single season, had accrued to a man scarcely past his twenty-first birthday. Two years later he paid all the debts left by his father, bought a house in Philadelphia for his mother, and by settling upon her all the money of which he was then possessed assured her a liberal competence.

The main facts in the career of Forrest must here be summarized as briefly as possible. He made a tour of Europe in 1834, making his first professional appearance in London two years later at the old Drury on Oct. 17 as *Spartacus* in *The Gladiator*. As Othello, Macbeth and Lear he achieved an unequalled success. In June, 1837, he married Catherine Sinclair and the following Autumn returned to America with his bride. In 1843 Edwin Forrest made his second professional visit to England, being hissed at Covent Garden by the friends of Macready, with whom his rivalry had theretofore been most courteous. The critics declared that his acting had deteriorated, speaking of his Shakespearean characters as burlesques and caricatures. Unfortunately the most derogatory criticisms were written by a personal friend of Macready. At Edinburgh Forrest went to see his rival as Hamlet and was advised enough to his wife that Macready in assuming madness danced across the stage, waving his handkerchief. This was the origin of the quarrel which culminated on the 19th of May, 1849, in the Astor place riot, when, in restoring order, the military was obliged to fire and kill thirty American citizens to quell what had formerly been the personal feud of two English-speaking tragedians. Macready, who had been driven off the stage a few nights previous by the anti-British element of toughs, attempted to play Macbeth. Though the audience had been carefully picked from Macready adherents, the performance was stopped by the bombardment of the crowd outside, such a fracas resulting as never before or since arose from such a cause. In the same month of this same disastrous year Edwin Forrest separated from his wife. There would be no purpose in raking up an ancient divorce scandal. Forrest's suspicions seem to have been not unjustly founded on a letter addressed to his wife under the name of Consuelo, but the jury granted the divorce to the wife instead of the husband, forcing him to pay a liberal alimony into the bargain. It is now generally supposed that Mrs. Forrest, though of an erratic disposition, had never been actually unfaithful. Divorce cases were less common among theatrical people then than at present. The effect on the public was so unfavorable that, being still recognized as the foremost American actor, Forrest never regained his personal popularity.

With a single interruption of four years Forrest continued diligently to sustain his position of theatrical supremacy up to 1871, sometimes playing for an entire season and sometimes acting intermittently. During the latter part of this period he was seriously hampered by a partial paralysis and by continued attacks of the gout, which persisted in spite of his scrupulous diet and his regular gymnastic exercises. After his last performance in New York, in 1871, he made a tour of the provinces which netted almost \$37,000 and which extended from Philadelphia through the South and West to Boston. There on a Tuesday night in the second week of his engagement, April 2, 1872, he appeared in *Richelieu*. Never again was he to be seen upon the stage. When he had recovered from pneumonia his paralysis had so far advanced as to make it impossible for him to act, and, a worker to the last, he endeavored to read the Shakespearean roles he could no longer portray. The critics praised his renditions, but the public refused to attend. He was ill and disheartened. On Saturday afternoon, Nov. 30, 1872, in Boston, after a reading of *Othello*, he made his last bow and retired to his home in Philadelphia. There five days later he was found dead in his room. He died stretched out on the bed, facing upward and grasping a pair of light dumbbells.

Forrest spent thousands of dollars in an effort to foster native dramatic composition. While yet in his twenties he offered prizes ranging from \$500 to \$3,000 for American dramas. Of the nine pieces accepted, five were absolute failures at the time, and even McCullough suffered defeat in attempting to revive two of the other four, *Metamora* and *The Last of the Wampanoags*. Forrest is supposed to have spent at least \$20,000 for plays which he never produced. Of all his four children only one lived to be a few months of age. He died rich, without kith or kin, overwhelmed with sorrow and solitude. He had perhaps as many friends as enemies, hosts of both, but only one whom he took to his heart, James Oakes. That he loved his wife passionately his tremendous jealousy is sufficient proof. They were separated and their divorce was a prolonged and notorious scandal. He loved children; he reveled in the joy of living, yet his life, his death, was a tragedy as profound as the darkest of his terrible impersonations. He was an abstemious man—a man who went into training for a tour, regulating his diet and his hours of sleep as if entering an athletic contest.

Edwin Forrest was impulsive and imperious. He was an exacting task-master, less severe to his subordinates than to those of a more equal rank. The stories of the arbitrary manner in which he refused to play with various actors and actresses have been repeated and magnified; the tales of his physical brutality have been grossly exaggerated. His enemies were numerous and some of them apparently irrational, but he was generally quick to recognize the fact when he had committed an injustice and his liberality was scarcely less extreme than his antipathies. He supported his mother and sisters with the utmost generosity. On at least one occasion he paid the salaries of an entire company. His lesser professional bounties were innumerable. He invested \$500 to provide an annuity for his friend James Oakes, and he left practically his entire fortune to found the Edwin Forrest Home for Actors on his old estate of Springbrook. After he had decided to appear at no more benefits, he was always ready to contribute \$200, his regular price for a single performance. In spite of this evidence to the contrary, he has been accused of avarice. It is impossible to deny that he was fond of money, especially in his later years, but it is equally impossible to deny that he was fond of spending it when and where he believed it could be of service.

The acting of Edwin Forrest was sure never to make a negative impression. The public for the most part adored him, critics applauded wildly or assailed him as bitterly as he himself ever condemned an opponent. The unvarnished truth of the matter seems to be that Edwin Forrest in his work was physical rather than spiritual, although there are men still living who saw him that contend his readings were finely intellectual. He had the finest voice of any American actor, magnificent in volume and calibre, at once mellown and of a most sonorous virility. He was as handsome, as stalwart, as indomitable as Jupiter Olympus. Though he was a student by no means lacking in application or mentality, the very splendor of his physical proportions and conceptions tended to annul that more elusive and spiritual element of emotion. He is said to have been an indefatigable worker, a close observer and an admirable mimic. When preparing to play Lear he visited an insane asylum for the express purpose of watching the patients and learning to copy their actions. As the years progressed his work, which at first had been crude, unculpated genius, gained in mental acumen. His best and most effective characters dealt with mighty and fearful passions. To see him enact Macbeth or Othello was almost as terrible as being present at the actual murders. Yet his presence on the stage was anything but melodramatic. He had the most stupendous poise. His body seemed as massive, his motions as full of portent as a sleeping volcano, his voice was deliberate and commanding, his declamation, though most of his readings have now been discarded, was exact even in his fury. Probably no human being has ever given such terrific portrayals of insensate passion, vindictive hate and mad jealousy. His stage fights verged on genuine combats.

Outside of his classic repertoire his favorite parts included *Spartacus*, the one role in which he was absolutely unrivaled; *Metamora*, *Caius Marius</i*

TELEGRAPHIC NEWS

CHICAGO.

Manell's Shakespearian Season—Arnold Daly
The World and the Woman.
(Special to The Mirror.)

CHICAGO, March 5.

The People's Theatre, reponed by Wingfield, Rowland and Clifford as a family stock theatre this season, has become too small for its patronage before its first season under the new management is half over. The experiment of supplying a better stock company than the 10-20-30 prices would warrant and presenting plays invariably of a proper character has been successful far beyond the anticipations of the managers. Week before last *East Lynne* was the bill, and every audience, afternoon and evening, was capacity though the theatre is large. Last week The Charity Ball, thoroughly well played and excellently staged by Director Frank Beal, drew a great many more people than could get into the house. People began to be turned away at the matinees at one o'clock, and I saw a crowd around the box-office between acts buying tickets for future performances. Across the corridor was the nursery, populous with babies in swings, rocking chairs and nurses' arms, while their unbothered parents were in the theatre.

Robert Mantell has won the same high artistic appreciation in Shakespearian drama at the Grand Opera House as he did during his last preceding visit at another theatre whose history did not conduce to the success of his engagement. Mr. Mantell opened at the Grand in King Lear, which had not been done here for many years, and received general admiration. He used the Booth edition, further edited by William Winter and the author. The editors and the star succeeded in placing the old King memorably in the minds of all fortunate enough to see the production. The great difficulties of the part of Lear were met finely and in most instances with Shakespearean adequacy. The King's curse was tremendously applauded and all Lear's great scenes and speeches after the storm on the heath were keenly interesting instances of the great dramatist at his best and of masterful acting. The beauty of Marie Booth Russell was remarkable and her Cordelia was fine and sympathetic. Harry Leighton, Guy Lindsey as Edmund and Arthur Ebbs as the fool showed marked ability for the classic drama, and Franklin Bendtsen, formerly a star pupil of the Chicago Musical College Dramatic School, played Oswald effectively. Gordon Burry was a good Kent. Several stage settings aroused applause before the scenes were peopled.

Mr. "So-sarcastic" Shaw's *You Never Can Tell*, played by Arnold Daly and company at the Garrick, has appealed successfully for recognition in spite of Shakespeare as a double competitor at the Grand, with Mantell, and at the Studbaker, with Greet. The Sunday night audience, filling the Garrick entirely, received the Shaw drama with hearty approval. In the words of Mr. Hubbard, of the Tribune, the performance "is delightfully smooth and crisp." Mr. Daly was taken to task some for his Valentine, but Crystal Herne's Miss Clandon was generally and highly praised. John Findlay's William attracted especial attention and compliments were paid him on all sides. Dodson Mitchell's Bohun was strenuously good. The production is another nice fit for the Garrick like *The Man on the Box*, and like it, is receiving a fine, substantial box-office appreciation.

Manager J. J. Murdock, of Ravinia Park, has engaged Damronch for another orchestra season, beginning June 22. The engagement is indefinite and upon its history will depend the question whether the New York Symphony Orchestra will be a regular summer attraction at Ravinia.

Augusta Cottlow, the pianist, will be heard in a concert at Ravinia Park next Saturday evening, March 10.

Edward B. Haas, the People's leading man, gave one of the best performances of his engagement at that theatre as John Van Buren in The Charity Ball. The part suited him well and its dignity and sympathy were admirably expressed and maintained. In the scene between the brothers at the rectory in the third act Mr. Haas was especially natural and convincing. The excellence of Walter Fred Jones as Dick made the meeting of the brothers most telling in its sincerity and strength. Camille D'Arcy brought Phyllis up to the general high grade of the performance and was especially successful in the emotional climax of the third act. Marie Nelson played Ann with the right dignity and sympathy and Louise Lester's Mrs. Van Buren was similarly excellent. Louette Babcock as Bess was fitted to a nicely with the part and was bright and winsome to a degree. Laurence Dunbar was a good Alec Robinson.

The production of Hauptmann's *Sunken Bell* by Leon Wachner's German company from Milwaukee Monday was a remarkable success artistically and many people were turned away. The famous play received a poetic interpretation, according to Mr. Bennett, of the *Record-Herald*, in contrast with the "hard and sophisticated" interpretation of certain American stars and company. Henri Steinman as Beaufortdein was much admired and compared to Sorma. Mr. Burghardt, Miss Marbach, Mr. Sprock, Mr. Marx and Mr. Gross received exceptionally warm praise.

Lyman Glover says the entire Three Graces company is here and rehearsals are well underway, but the opening date is not decided on. Amy Ricard is to be one of the Three Graces, which is fine assurance that they will be as good as their names. Mabel Barrison, John Slavin, Frank Farrington, Sidney de Grey and Robert Bowers are also in the company. Max Freeman is conducting rehearsals and three handsome sets have been painted.

Manager Joseph Pilgrim, of the People's Theatre, recently received an invitation to join the Buffalo Bill forces at Marseilles, France, for the European tour, beginning March 12. Mr. Pilgrim conveyed his compliments to Fred Hutchins, but declined.

Numerous friends of Al. McPhail in this city were pained to read the recent dispatch from Pittsburgh that he was suddenly stricken blind at a theatre there, and later was found in a state of collapse from apoplexy. Mr. McPhail struck a match the moment he became blind and held it before his eyes, thinking he must be mistaken.

George Allison, the Bush Temple leading man, has written a song which will be heard in the near future by the public. Mr. Allison is discovering numerous accomplishments elsewhere in the realm of the fine arts than in the dramatic field.

The Chicago Shakespeare Club's dinner in honor of Robert Mantell and Mrs. Mantell was attended by over one hundred people. Mr. Mantell responded finely to the toast: "Shakespeare on the Stage," and Mrs. Mantell talked most interestingly and wittily. Ben Greet was one of the after-dinner speakers and told stories, one of which detailed how 500 children of a school who had saved nickels to attend one of his performances brought the load of coins to the theatre in a cab. Arthur Hahn, the bass singer, sang several selections, all enthusiastically received. A reception in honor of Mr. Mantell is being given by the Shakespeare Club at the Auditorium this afternoon.

Manager Howard Pew writes from London, where *Creates* opens to-day in Queen's Hall for several weeks, that the band is booked for a Chicago engagement next summer. The great success of the band at Bismarck Garden last summer will be repeated if an equally good opportunity is offered to hear it.

Checkers is doing a big business at McVicker's, and Hans Robert seems very close to Thomas Ross in the title-role. Dave Braham is still the only Push Miller.

Three-quarters of a page in the *Red Wing* *Dolly Republics* devoted to Bertha Galland in *Sweet Kitty Bellairs* indicates that Mr. Belasco's production, due soon at the Garrick, was an event of the season in that Minnesota city.

Parfis is underlined for production this season at the People's.

Unusual interest is taken in the appearance of Adelaide Kelm as Hamlet at the Bush Temple to-night. She will play it a week. George Allison

was out of the cast, but will appear next week at the White Horse Tavern.

Still another new theatre (projected). The Chicago Woman's Club has resolved to establish an art theatre, and Donald Robertson, the actor, a committee of the club and a mysterious committee of gentlemen are supposed to be actively getting plans into shape. A theatre is to be rented at first and later one is to be built. An excellent stock company is promised at an early date.

I learn from a tall, good-looking source that Mabel Hite and Walter Jones, late of *The Girl and the Bandit*, are going into vaudeville. After a tryout nearby they are to appear at the Kohl Castle houses.

The College Widow will return to the Studbaker on March 19, following Mr. Hackett's production of *The Little Gray Lady*. The Widow will undoubtedly run until May, when Mr. Saville will make a Summer production, probably a comedy.

The Russians made money, a little more than expenses the first week and considerably more the second week.

Hugh O'Neill and local talent are presenting Robert Emmett at the Great Northern this week. Tom, Dick and Harry follows.

The Burglar's Daughter passed Chicago muster as a melodrama, but for some reason or other the author or producer seemed to think a free use of violent expletives helped to please. A good many of the audience seemed to accept this view.

The play was good enough and effective enough to satisfy without those decorations of condensed language, and the closing situations of the second act were unusually strong and clever. The play, in fact, holds interest in the good melodrama manner all through. It was pretty well acted.

Francis Morey was able to play the preacher in a way that commanded the attention and respect of the audience. His acting was easy, sensible, thorough and he had an excellent voice that helped much. Una Clayton is a rather odd and quaint little woman, in many ways especially fitted for a burglar's-daughter-Bowery-girl who is trying to be good and a lady. She was equally successful in comedy and pathos and got a personal curtain call. Nat Jerome's Jew river pirate was effective comedy as usual and his monologue and songs went well. Tom L. Brown as the Irish motorman was good. The house Thursday night looked big and prosperous.

The Yankee Circus has been keeping the Auditorium fairly well filled, though a big audience there doesn't look like a crowd after it is seated in the huge orchestra section. There are indications of better business this week when the genuine excellence of this Hippodrome production is better known.

After the trained animal exhibition the side sections of the proscenium are drawn up, revealing the entire width of the immense Auditorium stage. The expanse revealed makes you think for a moment you are looking right out on the whole lake front, which in fact is immediately behind the stage. You listen for the splash of the waves on the shore. Joseph C. Miron thundered popularly as *Thunderaire* in the musical comedy portion, and Bessie McCoy was pretty and gracefully acrobatic as Aurora. Arthur Wooley's good voice filled the house pleasantly in his King Borealis numbers. Others in the cast are H. J. Seigfried, Ben F. Grinnell, George Martin, George Holland, Maud Kimball, Mabel Stanney, Lelia Rosser, Suits Edwards, Ellen Baynes, Alfred Trueschel, and Alice Redding. The hits of the circus were the new tricks of Barlow's elephants, the bareback riding of Louis Powell and Robert Cottrell, Caicado on the high wire, Mile Marni and trained ponies and the *Meteor* acrobatics. The Lovites, the Everett Sisters O'Meara, Four Milans, and the Manillo-Marnitz act were all up to the best grade of circus features. The grand ballet of the house was a beautiful and fitting close.

The Mantell Shakespearian season of two weeks will be one of the most successful of any single star in the legitimate in recent years here. I understand the aggregate receipts are likely to be about \$20,000, judging from the big advance sales and the succession of large houses. Mr. Mantell's season has been similarly successful elsewhere this season, and he will go to New York with more prestige than ever.

The Vanderbilt Cup, with Esie Janis, will not be the Summer attraction at the Grand Opera House as intended. It will be seen at another theatre. Instead, at the Grand Lew Fields will make a new production. The Heir to the Hoosah is now talked of for the Illinois and Abyssinia is not so near a certainty as it was for the Great Northern. *Mexicana* is mentioned as a possibility at the Chicago Opera House.

Note the soporific effect of the crusade against certain kinds of melodramas: *When the World Sleeps* and *When London Sleeps* this week at the Columbus and Alhambra.

Alice Dovey, of *The Land of Nod*, has been very ill with typhoid fever in St. Louis.

Stage-Director Frank Beal, of the People's, has discovered an anti-lean remedy that ought to make him a fortune, as rapidly does it bury bones.

A new play, entitled *The World and the Woman*, by Willard Mack, member of the Avenue stock, was produced last week at the Avenue. It seemed to please the Englewooders very well. The four acts are in the home of the Rev. Duncan Duncombe, and the story is chiefly about him and a young woman he has received into his home. She has a secret and it is used by a man who loves her in vain to force her to marry him. A carping, prying, gossiping, old-maidish aunt in the household makes all the trouble she can for the persecuted woman and has a comedy love affair with one Daniel O'Hara. A doctor is in love with the young girl of the family. There is a good deal of comedy and sufficient elements of interest. In the second act these are handled cleverly for numerous good situations, but the dramatist is not so successful in his climax or approach to it. Mr. Mack gives considerable promise as a playwright.

May Hosmer as Virginia Phillips had an excellent part for her and played it well. Francis Boggs was good as the clergyman. The author himself gave a very creditable performance of Graves, the heavy. Albert West was good looking and satisfactory as Dr. Wallace, and Clara Dalton a pleasing Molly.

Louise Carter made her first appearance last week as leading woman of the Marlowe stock and gave a rather creditable Camille. Willis Hall played Armand with sincerity and strength and M. Laurence Lee's Count De Varville was generally praiseworthy. Frederick Julian's Duval, père, was effective, and Edith Julian was successful in contributing comedy as Madame Prudaine.

Fred Berger, Jr., son of the Sol Smith business manager, has closed his Liberty Belles season and arranged to start out from this city with a new company to play *A Study in Scarlet*, opening on March 12. The company includes R. R. Le Roy, R. H. Magnus, Bertha Dowling, Mr. and Mrs. Frank Oliver, and Mrs. Fred Berger.

George Samuels has begun here the organization of a stock for the *Curtain*, Denver.

A big vaudeville bill at the Press Club Saturday night included Arthur Hahn, Olive Valli, Professor Birch, Myles McCarthy, Arthur Deming, Frank Farrington, Isabella Low, Ernest Willis, and Grace Dexter Hoops. Milo Bennett was chairman of the Arrangements Committee. Florence Townsend is issuing what appears to be annual passes on the Pennsylvania Railroad, but on inspection are found to be passes up to the box-office to buy a seat to see her in *Coming Thro' the Rye*. This is clever, as is her maid in the comedy.

Before and After is coming to the Grand Opera House.

The Phala Theatre Yiddish company will be at the Garrick afternoon and evening, March 25, with David Kessler in *Kreutzer Sonata*.

Oris Colburn.

PITTSBURGH.

Prince Chap—Clarke—Texas—Trilby and The Pit—Melodramas and Burlesque.

(Special to The Mirror.)

PITTSBURGH, March 5.

At the Belasco to-night is a splendid drama, *The Prince Chap*, interesting and well acted by Cyril Scott and an efficient company. Next week

Henry E. Dizney comes in *The Man on the Box*, followed by *Before and After* and Mrs. Fiske's return engagement.

Clarice is at the Nixon and pleased to-night's audience. William Gillette is supported by a capable company and the play is splendidly mounted. Viola Allen in *The Toast of the Town* comes next week.

The Alvin has a large audience to-night, with Texas as the attraction. It is a strong play, well acted and staged. Next week comes *Peggy* from Paris, followed by Fiske O'Hara in *Mr. Biarney from Ireland* and Eva Tangney.

McFadden's Flats is playing its annual engagement at the Bijou, where two large audiences seem to enjoy this slap-stick sort of entertainment. The Confessions of a Wife will be unfolded next week.

The Empire was crowded to-night, with *Wise* as the attraction. It is a strong play, well acted and staged. Next week George Klimt appears in *Big-Hearted Jim*.

Waldron's Trocadero held forth at the Gaiety this week. Brumm, the juggler, and the Alpine Family of acrobats are the chief features of the olio bill. Next week *The Jersey Lilies* are the feature.

The Academy has the Thoroughbred, presenting the musical burlesque, *A Good Run for Your Money*.

The third of the series of the Elmendorf lectures will be given on Thursday night at Carnegie Music Hall: subject, "Morocco."

Burr McIntosh will repeat his lecture, "With Secretary Taft in the Orient," on March 21 at Carnegie Music Hall.

Frank Patterson, formerly the dramatic editor of the *Dispatch* and present representative of the Grand, has succeeded Jackson D. Haas, who has been the dramatic editor of the *Post* for several years.

The Lenten season has decreased the business at all of the theatres. Nevertheless, most of them are doing well.

Last week *The Pit* did not appeal largely to the patrons of the Nixon, and the one performance of *Trilby* drew an extremely small audience. If these plays had been presented at the Alvin at popular prices they would likely have played to around \$10,000 for the week.

ALBERT S. L. HAWKES.

BOSTON.

Mansfield's Engagement—Mrs. Carter's Remarkable Season—Stock Company News.

(Special to The Mirror.)

BOSTON, March 5.

Richard Mansfield's return to Boston is the most important event in local theatricals to-night, and the audience which greeted him at the Colonial was one of the largest that he had ever drawn at that house. The fact that he had never played Don Carlos here was largely responsible for the attendance, and the same thing is already assured for to-morrow night, when the bill will be *The Misanthrope*, another drama which he has never played in Boston. The remaining offerings of his fortnight's stay at the Colonial will be revivals of the leading works of his repertoire of previous seasons. His company is especially strong. Florence Rockwell, Arthur Forrest and Sheridan Block being among the best liked of the Boston favorites.

Eleanor Robson's return to Boston at the Hollis is very appropriately opened with *Meredith Mary* Ann, for she played to capacity business throughout her entire engagement last year when this was the bill. She was splendidly received to-night, and her impersonation of the slave proved as delightful as ever. Her support is admirable throughout, all the others, but especially Ada Dwyer, being well received. For the second and last week in Boston Miss Robson will present her new *Clyde Fitch* play, *The Girl Who Has Everything*.

There was almost an approach to the continuance at the Park for to-day, as the Pauline Orienters began a series of special matinees in *The Chosen People* to-day, to be followed by *Ghosts*, *Zara*, and *Petty Persecution*, while in the evening May Irwin continued her engagement in *Mrs. Black is Back* opening her final week in Boston. She has improved upon her own impersonation during the year of absence and is funnier than ever, and her songs are uniformly popular with her audiences.

The *Pearl* and the *Pumpkin* opened at the Boston, with the *Ercole-Ariana* Dancers as an added attraction since the extravaganza had its original production in this city.

The *Fatal Card* is the offering of the week at the Castle Square by the stock company, which gave a production fully the equal of the original one, which enjoyed so long a run at the old Museum. It is one of the best melodramas seen here in recent years, and it has been put upon the stage in splendid fashion, with elaborate settings. John Craig, Lillian Kemble and all the other leaders of the company scored individual hits.

The *Pearl* and the *Pumpkin* opened at the Boston, with the *Ercole-Ariana* Dancers as an added attraction since the extravaganza had its original production in this city.

The *Fatal Card* is the offering of the week at the Castle Square by the stock company, which gave a production fully the equal of the original one, which enjoyed so long a run at the old Museum. It is one of the best melodramas seen here in recent years, and it has been put upon the stage in splendid fashion, with elaborate settings. John Craig, Lillian Kemble and all the other leaders of the company scored individual hits.

The *Fatal Card* is the offering of the week at the Castle Square by the stock company, which gave a production fully the equal of the original one, which enjoyed so long a run at the old Museum. It is one of the best melodramas seen here in recent years, and it has been put upon the stage in splendid fashion, with elaborate settings. John Craig, Lillian Kemble and all the other leaders of the company scored individual hits.

The *Fatal Card* is the offering of the week at the Castle Square by the stock company, which gave a production fully the equal of the original one, which enjoyed so long a run at the old Museum. It is one of the best melodramas seen here in recent years, and it has been put upon the stage in splendid fashion, with elaborate settings. John Craig, Lillian Kemble and all the other leaders of the company scored individual hits.

The *Fatal Card* is the offering of the week at the Castle Square by the stock company, which gave a production fully the equal of the original one, which enjoyed so long a run at the old Museum. It is one of the best melodramas seen here in recent years, and it has been put upon the stage in splendid fashion, with elaborate settings. John Craig, Lillian Kemble and all the other leaders of the company scored individual hits.

The *Fatal Card* is the offering of the week at the Castle Square by the

ST. LOUIS.

Bernhardt—Mrs. Fiske in Leah Kleschka—
William Ashe—The Lion and the Mouse.

(Special to The Mirror.)

ST. LOUIS, March 5.

With the exception of Phædre, her Friday matinee last week, Madame Sarah Bernhardt drew capacity houses to the Garrick at every performance. Phædre was beautifully done, although not according to stage directions, scenery being rather a minus quantity, but for all that a distinguished audience followed it intently. The Bernhardt season was worthily inaugurated with *La Sorcière*, and as a matter of fact nothing offered afterward was quite so satisfying. Age, that most discussed question, does not seem to have affected Madame Bernhardt's art at all. If anything it has given her a broader outlook upon the drama as she finds it. Her voice has lost nothing of its charm. To the most insignificant person in the cast all parts were in worthy hands and a skill and judgment were united in the presentations that must have gone far toward revising the estimate of high-class drama among discerning patrons. The local press did "each according to its kind" by Bernhardt. Papers went to give much space to the subject liberally; others, deemed in the same class, doled out lines with a niggardly hand. Financially the visit of the great Frenchwoman was a fine success. Among those "in the know" the Shuberts' enterprise, backed up by the cleverness of William F. Connor, in bringing Madame Bernhardt to St. Louis for a stay extended beyond original limits, is much commended.

Mrs. Fiske began her return engagement at the Garrick to-night in *Leah Kleschka*. Her audience was made up largely of those who had seen her before. While the Bernhardt box sale was at its height the Fiske reservations were going on at a big rate and to-night's house was filled to capacity. The same conditions prevail for the rest of the visit, with the biggest audience coming Friday to see, under the most favorable conditions, Mrs. Fiske's *Hedda Gabler*. It seemed good to hear the American language once more from the Garrick stage after that babel of French of the Bernhardt season, fine as it was. Mrs. Fiske's reception was tantamount to an ovation to-night. The audience's attitude toward the distinguished interpreter was that of genuine friendliness. I hear of a big demand at the bookstores and libraries, especially the Mercantile, for Ibsen and his *Hedda Gabler*. It may cause mental strain here and there to apprehend the true inwardness of the great Norwegian, but all goodness on this foolish earth is conceived in pain; so let it be with Ibsen. What is more pertinent, many of the best people hereabouts want to see Mrs. Fiske well bestowed when she comes to St. Louis, and if there was no due appreciation when last she came among us, we are now honorably to make amends.

Mrs. Humphry Ward's dramatized novel, *The Marriage of William Ashe*, went on to-night at the Olympic. Grace George (Mrs. William Brady) had the principal part and did nicely in Margaret Mayo's stage version of the much discussed story. Mrs. Ward herself was variously reported to be in the city as the guest of the Bradys. The Olympic had a fine audience and the play was closely followed at intervals. As Lady Kitty, Grace George showed the results of careful coaching. She handled the major episodes of the story with some skill, but the inordinate desire of our theatregoing population for novelties will likely not permit a profitable repetition of the play next year.

Schiller's best dramatic work, *Wilhelm Tell*, was the essay of the Helman-Welt Stock company at the Odeon last night. With meager scenery and much absence of effects, the painstaking Germans were still enabled to give the work an adequate rendition. Ludwig Lindtloff, an effective histrio, had the title part, and when he recited the famous "Monolog am Stein":

Es fuhrte kein andrer Weg nach Kuessnacht—
he held the house in silence.

Me, Him and I, a musical concert with farce comedy, is at the Grand. J. F. Sullivan as the Tramp, Billy Watson as the German, and Arthur Whiteslaw as the typical stage Irishman make a trio that can be confounded with. Each of them is an expert in his particular part; consequently jealousy ought to be entirely eliminated. No one got past the Grand's door last night after eight.

What is designated as the most interesting play in years, *The Lion and the Mouse*, in which the counterpart presentations of John D. Rockefeller (who, among other accomplishments, escapes court service) and Ida M. Tarbell (who hints that Rockefeller's father was a horse thief) figure, is at the Century. Charles Klein, author of *The Music Master*, of which work and Dave Warfield New York won't let go, is responsible for *The Lion and the Mouse*, for which he has truly found an engaging title. If fault is to be found with the work it may be said to be too contemporaneous. The entire United States, Missouri in particular, has no stomach left for Rockefeller, his high-priced oil or his sneaky charity. It might have been well to give the old man and the inconstant magazinist a rest.

Last night another Yiddish company of players, under the leadership of Sigmund Mogulesko and Jacob Silbert, had the Olympic stage. They put on a version of *King Lear*, intense, fascinating, and, within its simple framework, entirely creditable. Jacob Gordis made the adaptation. *King Lear* of late seems to have become an unactable play on the English stage, so sickly is our taste. It may be the mission of the Yiddish people ultimately to revive the bard. Then, in time, we may have "the Jew that Shakespeare drew." At the matinee the company put on *The Flirts*, by Shakewich (not Shakespearewich, as an eminent contemporary was about to print it when headed off).

The Ninety and Nine is at the Imperial. It does not, as might be supposed, concern itself with the joy in heaven over one sinner that repented as against the ninety and nine that go not astray, but deals with modern affairs and a man who strictly has his nose against the grindstone. How his nasal epidermis withstands the little revolution is the subject of the story. The realistic railroad scene furnishes another modern instance.

A stage chapter on devil worship is extant at Havill's this week, entitled *Dangers to Working Girls*. A huge idol is part of the paraphernalia of the piece, around which all the episodes revolve. The idol is there, Billy Garen says, because it means "Do not be idol," idleness being one of the chief sources of danger to working girls. These incongruous ingredients make this melodrama a gruesome spectacle, but the audience liked it, packed the house, etc., so "que?"

Kubelik, violinist, returns to the Odeon on Thursday, and, I believe, the Sondheim Sisters, ensemble pianists, are booked for the succeeding night. The idea in ensemble pianism is that the action of all the players (in this instance two) should be synchronous. Sins chronically committed are the bane of this department of music. The Sondheim Sisters have, it is reported, reformed their percussional hiatus since their last visit hither.

Herr J. F. Kiburz, piccoloist, trilled merrily with the Choral Symphony Orchestra at its popular "pop" yesterday. The Odeon was crowded. The other soloist was Herr Fred Koch, harytone. Much popular music, enough to enrage the classicists, was on Herrers Ernst und Fischer's program.

George W. Floyd, manager of the Garrick, had a "house party" at that theatre last night. Many prominent instrumentalists and vocalists, as well as the pick of Manager Tate's vaudeville artists, contributed to make a merry evening. The entertainment also caught the overflow from the other Sunday night houses, all of which helped to put George into a merry mood again.

Margaret Anglin follows Mrs. Fiske at the Garrick. Mr. Bradford, expert on angling, is on the spot looking after the show. We all want to see that third act, concerning which Eastern papers have discoursed so eloquently. Madame Bernhardt said during her local engagement that she had seen no actress of prominence in America whose natural and acquired talents were fit to be compared with Miss Anglin's. "Praise from Sir Hubert is praise indeed."

RICHARD SPAMER.

PHILADELPHIA.

Happyland—Ethel Barrymore—Maxine Elliott—Robert Lorraine—Blue Grass Produced.

(Special to The Mirror.)

PHILADELPHIA, March 5.

Articles of incorporation have been filed in Camden, N. J., by the Nixon Amusement and Heavy Company for the erection of a mammoth house of entertainment at Atlantic City, to cost \$1,000,000. The incorporators are Samuel F. Nixon, of this city; John A. Conly, of Boston; Frank E. Hood, of Baltimore, and Norman E. Kelly, of New York. The lot purchased is located on the Boardwalk at the corner of Arkansas Avenue. The plans already completed by John D. Allen, of this city, show a restaurant, above which will be a hippodrome and theatre with immense seating capacity. There will be a roller skating ring, 225 by 250 feet, in Summer, to be converted into an ice rink for the Winter months. The building is to be solely of iron and concrete, ground to be broken immediately, with hope of completion by Aug. 1.

This is the third and final week of De Wolf Hopper in Happyland at the Lyric Theatre and one of the most profitable successes of the season. Dainty Marguerite Clark, a universal favorite, shares honors with the popular star. Fania Edwards in *The Princess Beggar* follows on March 12. Rubenstein, the Polish pianist, appeared this afternoon, being favorably received by a splendid audience.

At the Garrick Theatre Ethel Barrymore in *Alice-Sit-by-the-Fire* and Lionel Barrymore in *Pantaloons* opened to-night for a two weeks' stay. The performance gave general satisfaction and was rewarded with applause and large patronage.

Society is out in force to welcome Maxine Elliott this evening at the Broad Street Theatre on the occasion of her first appearance here in *Her Great Match*. The star received an ovation and the entire cast was meritorious. James K. Hatchett and Mary Manning follow on March 19.

Man and Superman, with Robert Lorraine, Ida Conquest, Nellie Thorne, Louis Masson and the finest support seen here for many years, pleased a large audience this evening at the Chestnut Street Opera House. It is a splendid production and will grow nightly in the favor which it truly deserves. Fay Templeton in *Forty-five Minutes from Broadway* follows on March 19.

Just Out of College opened at the Chestnut Street Theatre to-night for a two weeks' term. This is its first presentation in this city and it was received with favor and applause. The dialogue is crisp and the play will prove a big success. May Irwin follows on March 19.

The first presentation on any stage of Paul Armstrong's racing drama, *Blue Grass*, took place this evening at the Walnut Street Theatre, the scenes in the opening act being in Lexington, Ky. The house was crowded and every one applauded. Nixon and Zimmerman are backing the enterprise, with hopes of a big success and bookings for next season. The first setting is Colonel Taylor's home. The famous racing scene stables are introduced in the second act and from there the scene is shifted to Morris Park clubhouse in New York. The third act shows the Morris Park paddock, and from there the scene is again shifted to the South. *Blue Grass* is a romance that deals with people reduced to poverty and their struggle to succeed. The hero of *Blue Grass* is one who believes in love and loyalty, and who by heroic perseverance, his hearty manhood and the spirit of fair play wins all the rewards at stake. The cast includes E. W. Morrison, J. L. Seely, Charlotte Towers, Reginald Barlow, Harry C. Bates, Marie Taylor, Nicholas Basil, Wayne Arey, Robert Warwick, Lyster Chambers, Norah Lamson, Helen Lackaye, Lindsay Hall and Edward M. Dresner.

People were turned away nightly the past week from the Grand Opera House, where MacIva Arhuckie and The County Chairman held the fort. This means immense receipts, as the house has the largest seating capacity in the Quaker City, so much so that the New York Hippodrome attraction, *A Yankee Circus on Mars*, has been booked here, opening April 2 for a four weeks' engagement. The attraction for this week is Edmund Day's new play, *Behind the Mask*, under the management of W. B. Lawrence. It is a good comedy drama of Western life, with excellent cast headed by Stanley Johns and Hilda Laurent. On account of the large clientele an engagement here means big returns. In Old Kentucky comes on March 12; Wilton Lackaye in *The Pit* on March 19; *Wonderland* on March 26.

Kellar, the magician, is playing to large business, this being his second and last week at the Park Theatre. The Witch, the Sailor and the Enchanted Monkey is his latest invention. *Sullivan* of *Sullivan* follows on March 12. The Majestic Theatre is offering Carroll Fleming's play, *The Choir Singer*, which is given in a manner that holds the attention of an excellent patronage. Juliette Anderson is strong in the leading role, assisted by an able supporting company. *Hap Ward* in *The Graftor* follows.

The Confessions of a Wife is the attraction at the Academy of Music. Next week McFadden's Flats is the bill.

Heinrich Conried was a visitor during the past week, looking after the preliminaries attending the forthcoming Metropolitan Grand Opera season at the New National Theatre, which begins on March 22.

Polk Miller and his quartette of plantation darkies in camp meeting refrains and dialect stories of Old Times Down South has Odd Fellows Hall sold out for his appearance on Wednesday night.

Henrietta Crosman will divide the week of March 19 at the National Theatre with the Metropolitan Opera company, appearing for the first three nights as Rosalind in *As You Like It*.

JOHN T. WARDE.

fore. His supporting company is an excellent one and the performance proved enjoyable. Sam Bernard in *The Hollieking Girl* will be seen next week.

Humpty Dumpty holds the stage of the Academy. It is on the usual lavish scale of these productions, the speaking parts being in the hands of a competent company. At the close of the week Humpty Dumpty will give place to *The Clansman*.

George Sidney, the popular portrayer of Hebrew comedy types, presents his new play, *Busy Izzy's Vacation*, at the Auditorium. Busy Izzy is so well known that it is absolutely a family word and Mr. Sidney marks a distinct type of Hebrew. He has surrounded himself with clever people. Jane Kenmark in *The Eternal City* will follow.

That stirring drama, *In Old Kentucky*, will entertain the patrons of the Holliday Street for the eleventh season, this being its thirteenth season in the city. It is apparently an attractive as ever, and notwithstanding the second week of Lent the business will be thoroughly satisfactory. The Volunteer Organist, with Dorothy Gish, a Baltimore girl, will come to the Holliday Street for the week of March 12.

Albaugh's Theatre will be closed next week.

The booking was Peter F. Dailey in his new comedy, but some change or error in the booking arrangements at the last moment affected Baltimore, and no good attraction could be substituted. Maxine Elliott will be seen at Ford's the week of March 26 in *Her Great Match*. The Ham Tree is coming to Ford's on March 19.

The Metropolitan Opera company will produce *Grand Opera* at the Lyric in two weeks. Manager Conried promises a varied repertoire.

Mr. Gericke will lead the Boston Symphony Orchestra for the last time here on Wednesday evening next. A great deal of interest is being manifested in the concert, the advance sale being extremely large.

Blue Grass comes to the Academy on March 26.

Before and After did an excellent business at Albaugh's last week. Leo Ditrichstein introduced for the first time *Nocturne*, which he calls a whimsical in one scene. It is cleverly written and proved entertaining. HAROLD RUTLEDGE.

WASHINGTON.

Monna Vanna and Therese Raquin—Before and After—The Hollieking Girl.

(Special to The Mirror.)

WASHINGTON, March 5.

As an artist of superior dramatic attainments Bertha Kalich established a strong reputation during her engagement at the Belasco by her remarkable work in *Monna Vanna*, which was further enhanced at the Saturday matinee by her appearance for the first time in Harrison Grey Fiske's English translation of Emile Zola's *Therese Raquin*, a four-act play, that presented this accomplished actress a new opportunity of pronounced artistic excellence. A crowded house honored the star, praised the production, and applauded the company.

In the musical comedy of *The Hollieking Girl*, which opened to a crowded house at the New National Theatre to-night, Sam Bernard is credited with never having presented a more entertaining German than Schmitz, the wigmaker, his comedy being irresistible in its fun. Wilton Lackaye opens on March 12 in *The Pit*, for the first time here.

The Clansman, with one of the most extensive advance billings of the season, opens to a packed house at the Columbia, where this sensational play was received with marked favor. Wonderland follows.

The amusing qualities of the farce, *Before and After*, so admirably presented at the Belasco to-night, were keenly enjoyed by a very large audience. The company is one of exceptional strength. For the week of March 12 Paul Edward comes in *The Princess Beggar*.

The Majestic Theatre is offering Carroll Fleming's play, *The Choir Singer*, which is given in a manner that holds the attention of an excellent patronage. Juliette Anderson is strong in the leading role, assisted by an able supporting company. *Hap Ward* in *The Graftor* follows.

The Confessions of a Wife is the attraction at the Academy of Music. Next week McFadden's Flats is the bill.

Heinrich Conried was a visitor during the past week, looking after the preliminaries attending the forthcoming Metropolitan Grand Opera season at the New National Theatre, which begins on March 22.

Polk Miller and his quartette of plantation darkies in camp meeting refrains and dialect stories of Old Times Down South has Odd Fellows Hall sold out for his appearance on Wednesday night.

Henrietta Crosman will divide the week of March 19 at the National Theatre with the Metropolitan Opera company, appearing for the first three nights as Rosalind in *As You Like It*.

JOHN T. WARDE.

• • •

CURRENT AMUSEMENTS.

DEATH OF CHARLES T. ELLIS.



Charles T. Ellis, the comedian, died at his residence, 443 First Street, Brooklyn, N. Y., on Wednesday last of pneumonia, the result of a heavy cold. He was ill for only twenty-four hours, and his death came as a sudden shock to his wife, relatives and friends. Mr. Ellis had always enjoyed such splendid health that it was his proud boast that never during the thirty-three years that he had been on the stage had he missed a performance through illness. Ellis, whose real name was Charles Taylor Scott, was born in Philadelphia, April 10, 1854, and was the son of a prominent merchant. He manifested a strong liking for the stage in his early youth, but his father bitterly opposed his aspirations. He had his way, however, in deference to the obligations of his family adopted the name of Ellis. His first appearance was in a banjo playing, singing and dancing turn in partnership with George Primrose, who has since become famous as a minstrel. Primrose and Ellis joined the side show connected with O'Brien's Circus and made a tour of the country. In 1873 Ellis joined Harry Watson, and the team of Watson and Ellis became very popular. It was not long before they commanded the highest salary then paid to a vaudeville team, which was \$250 a week, and they were featured in 1876 with Tony Pastor's company. Ellis' clear, sweet tenor voice, and his ability as a yodler attracted the attention of F. F. Proctor, who starred him for five years in a comedy-drama called *Casper*, the Yodler, the profits of which were enormous, enabling Mr. Ellis to invest a large amount of money in real estate in Philadelphia, which he owned at the time of his death. He revived *Casper*, the Yodler, several times and it was always a good drawing card in the popular-priced houses. For several years past Mr. Ellis had appeared in vaudeville with his wife, Clara Moore, to whom he was married in 1855. Their last appearance was played at Keeney's Theatre in Brooklyn four weeks ago. Mr. Ellis is survived by his widow, a brother, Archie H. Ellis, manager of the Star Theatre, Brooklyn, and a sister, who is the widow of Louis C. Behman. He was a member of the Elks, a thirty-second degree Mason and a member of Kismet Temple, Mystic Shrine.

WILDE'S WORKS PAY HIS DEBTS.

The administrator of Oscar Wilde's estate has been able recently to pay all English creditors in full, owing to the increased demand for the author's writings. He expects to pay the French creditors from the proceeds of Mathieu's forthcoming complete edition of Wilde's works.

CURRENT AMUSEMENTS.

Work ending March 10.

ACADEMY OF MUSIC—The Heart of Maryland—20 weeks—9 to 16 times.

ALHAMBRA—Vaudville.

AMERICAN—Chinatown Charlie.

BELASCO—Blanche Bates in *The Girl of the Golden West*—17th week—120 to 125 times.

BERKELEY LYCEUM—Closed.

BLIJOU—David Warfield in *The Music Master*—156 weeks—27th week—204 to 210 times.

BROADWAY—Elsie Janis in *The Vanderbilt Cup*—8th week—56 to 61 times.

CARNEGIE HALL—Musical Entertainments.

CASINO—The Earl and the Girl—18th week—141 to 148 times.

CIRCLE—London Belles

MARCH OF THE INDEPENDENTS.

Another Star Added to the List—More Theatres Projected.

Virginia Harned has joined the ranks of the Independents, following the example of H. Sothern and Julian Marlowe. She will be under the direct management of David Belasco, who is to stage the play in which she will appear early next season. The Shuberts will have charge of the business management and will attend to the bookings. Miss Harned will be presented in a new play whose author and title have not yet been announced. Her route will include all the cities in which the Independents have theatres.

A news dispatch from Savannah, Ga., announces plans for a new theatre to be built by the Shuberts. The house, it is said, will cost about \$150,000. The site has been selected, but its location has not yet been announced. It is expected that the theatre will be ready for occupancy by the middle of next season.

Negotiations are under way for the erection of a new theatre in Houston, Tex. The site selected is in the heart of the city, within easy access of several car lines. The building, which is to cost \$100,000, will probably be completed by next autumn.

Preparations are being made at Jacksonville, Fla., for the appearance of Sarah Bernhardt on March 14. As the Duval Theatre is a Syndicate house and closed against her, the Skating Rink will be used for the performance. The rink is one of the finest buildings of the kind in the South. It will have a seating capacity after the stage is built of more than four thousand, and the height of the ceiling will permit any style of scenery being used.

Return of Good Plays.

The following is taken from the Pittsburgh Press:

"When the Belasco Theatre opened its doors last September to inaugurate the first season of independent attractions in Pittsburgh there were many critics and playgoers who could not understand how the Belasco-Shubert-Fiske combination could possibly fill out a complete season of week stands in any one theatre. More especially was this feeling among those who knew that a season in Pittsburgh always means from at least thirty-five to forty weeks. The Belasco Theatre has been open since Sept. 11, 1905, and during that time has played some of the most notable engagements in the theatrical history of Pittsburgh."

"There have been many plays visiting Pittsburgh this season that could profitably play a return engagement if the booking arrangements of their circuits would permit, and when it is known that many of the plays that have appeared here drew capacity houses every performance and many of the playgoers were compelled to let the offering pass simply because they could not get suitable seats, it is especially pleasing to note that the management of the Belasco has been able to meet this demand for return engagements."

On Production.

The Indianapolis Sentinel prints the following comment on the coming of Mrs. Fiske to that city:

"The city of Indianapolis will be given an opportunity to show whether or not there is a large enough contingent in the capital of the State of Indiana to warrant the undertaking of booking the independent actors and actresses here. On Friday and Saturday of this week Mrs. Fiske will be seen here for the first time within the last three years. Previous to that time Mrs. Fiske appeared at the Park, but has not been able to secure this theatre on account of a combination of the lower priced houses, to which the Park belongs."

"Mrs. Fiske's manager has engaged the large auditorium of the German House for three performances by Mrs. Fiske. This engagement is looked upon by the independent managers as a sort of test for Indianapolis and a great deal depends on the support that is given Mrs. Fiske here. If the engagement proves successful, other great actors and actresses will be brought to the German House by the independent managers at the time of the building of a new theatre. The movement is important, in view of the fact that some of the greatest stars of American and English nationality will not be seen here unless the city shows an active interest in the Fiske engagement."

MRS. ISABELLA PRESTON.

Mrs. Isabella Preston, well known to theatre-goers of the last generation, died on March 1 in New York city. The funeral was on Friday last in the Actors' Fund plot. Mrs. Preston, who was more than eighty years of age, had been in the care of the Fund for a number of years. Her last recorded appearance in New York was as an "old lady" in 1903, when Mansfield produced Beaumare.

Mrs. Isabella Preston made her debut in Philadelphia on March 19, 1845, as Lucy Allen in The Heroic Struggle of 1776 at the National Theatre. In 1862 she joined the company playing in the Bowery Theatre, New York, when that house was leased by George L. Fox. In 1864 she appeared as Mrs. Clampt in Paul's Return at the Olympic; in 1880 she was Mrs. Willoughby in The Ticket-of-Leave Man and Mrs. Colville in Our Boarding House at Niblo's Garden; in 1884 she impersonated Dame Christiansen in Storm-beaten, and two years later she was Tammy in a production of Sardon's Theodora at Niblo's; in 1887 she was Mrs. Triplet at the Lyceum in Peg Woffington, and in 1893 at Niblo's Garden she was seen as Mrs. Belmont in Shiloh. When Lost River was produced, in December, 1901, Mrs. Preston had the role of Mother Wirtz. From this somewhat meager record of a long life's work it is evident at a glance that though Mrs. Isabella Preston never became famous in her profession nevertheless she was an artist of wide experience and generally recognized ability.

A COURIER OF FORTUNE PRODUCED.

A Courier of Fortune, a romance in a prologue and four acts, by A. W. Marchmont and Ralph Stuart, was produced for the first time on any stage at the Lyceum, Minneapolis, Minn., on Feb. 26. The play is a dramatization of Mr. Marchmont's novel of the same name. The cast was: Gerard de Cobalt; Ralph Stuart; Prince de Roschelle; Charles Lindholm; Marquis de Probail; Luke Connors; Captain de la Tour; W. C. Dowlan; Captain Bontelle; Joseph Hardy; Deny St. Jean; L. S. Stone; Pierre Du Val; Aubrey Beattie; Jacques Boulianger; Frederick Scott; Dauhan; Charles Rowan; Francis; Ralph Ramsey; Gabrielle de Malincourt; Henriette Brown; Louise de Boisbade; Mabel Wright; Josephine de Courtelle; Laura Lang; Princess de Rochele; Edith Buckler; Felice; Nellie Jamar.

OUR PASTOR BECOMES THE MATCHMAKER.

Daniel Sully has changed the name of his popular play, Our Pastor, to The Matchmaker, for the good and sufficient reason that the old title, with its churchly sound, suggested almost anything except laughable comedy. Mr. Sully has an affidavit made by George S. Payne, stage-manager for the Gerard Avenue Theatre, Philadelphia, formally made before H. Meier, a notary public of the Quaker City. This document avers that during a certain performance of this piece the audience "laughed 98 times in the first act, 178 times in the second and 327 times in the third—a grand total of 603 laughs." The Matchmaker has abundant of heart interest.

FORREST FLOOD.

Forrest Flood, a former Fulton (Mo.) boy and well-known actor, died in Denver on Feb. 21 of tuberculosis. Flood's initial appearance on the stage was made in this city as Gaspard in Chimes of Normandy, a local production, given in February, 1893. His stage training was received at the Wheatecroft Dramatic School, in New York. He played small parts with Nethersole and afterward with Lillian Burkhardt in vaudeville. His last appearance here was with The Man of Mystery company, playing the title part. Since then he has appeared with the Blanche Walsh company and just previous to his death was teaching elocution in Denver.

MADAME KALICH IN THERESE RAQUIN.

Bertha Kalich's engagement last week at the Belasco Theatre in Washington was marked by the first special performance of Emile Zola's powerful drama, *Therese Raquin*, on Saturday afternoon. There was a large audience present, among which were many persons prominent in the official and social life of the capital. Madame Kalich appeared in a new version of the play made expressly for her use by her manager, Harrison Grey Fiske, who also directed the rehearsals. The production achieved a pronounced success, the audience manifesting unbounded enthusiasm, calling Madame Kalich before the curtain ten times at the close of the impressive third act and repeatedly after the other acts. A more triumphant premiere has not been witnessed in a Washington theatre in a long time.

Frederick F. Schrader, the critic of the Washington Post, on Sunday in the course of a two-column article on the play and its performance said:

"The object of art is the expression of beauty. It is not the terrible itself in the drama that is beautiful, but the perfection of the art with which it is pictured that makes it beautiful. And this is the distinction that is conspicuous in Zola's treatment of a somber subject. The color, the details, the touches of character, the fidelity of the scenes, the insight into motives, the impelling dramatic force, the skill of suspense and development and the power of depicting great passions—these form the charm that lightens the gloomy background of tragedy. Zola wrote his play years ago. Ibsen had not then broken down the artificial barriers of romance which controlled the literature of the stage, and the public turned away from *Therese Raquin* as something unpalatable. He predicted then that his play would yet find favor. It was realistic in that it sought its tragedy not in the palace of the King, or in the circle of the nobility, but in the dwellings of the shopkeepers of the *Passage du Pont-neuf*. These brightened tenements were supposed to have no tragedies that rose above the level of their daily struggle for existence, and though Murer showed that there is a wealth of romance among the denizens of the Latin Quarter the public was not ready to accept the realism of the slums as a thesis for the stage.

"Yet here is a play amazing in all that stands for dramatic power, skillful in portraiture and drastic in plot. It appealed to Duse, who incorporated it in her repertoire and achieved triumph in the title-role, yet whenever she assumes it. It was played by Mrs. Brown Potter here in Washington years ago, but it passed unnoticed for the same reason that it was frowned upon in Paris. The public had not yet acquired a taste for truth on the stage, and preferred the light stuff that began with a romance and ended with a wedding."

Of the interpretation the Post spoke as follows:

"*Therese* is a Kalich role. She is powerful in depicting the deep, sullen, passionate nature of the woman. For two acts she has little more in the way of speech than monosyllables. Only once in those two acts has she a burst of emotion. It is when she and Laurent for a moment, behind the back of the husband, meet and embrace. But her suppressed moments are impressive ones. She never steps out of the realism of the character. Her passion is intense; all sighs, all fire. Her great scenes occur in the third and fourth acts. Here the playwright has unleashed all the passions—anger, fury, hate, cowardice, remorse. In these acts Zola is seen at his best, and with him the actress who interprets him. He gives her something to do, and she does it. One does not easily forget the look with which she picks up the knife and the light in her eyes that signals her desperate purpose. Yet her realism never revolts. When she prostrates herself at the feet of the invalid and begs for mercy you pity her."

"The psychology of the role, no less than the material side of the part, was depicted with the inspiration of genius. Her whole interpretation was graphic and thrilling, but it was also artistic and sympathetic. It was a triumph for her, and her reception on the part of the audience was enthusiastic.

"And Mr. Kolker shared in her triumph. I do not recall a better bit of acting than he gives you in the last two acts. His conception is vigorous, his skill to paint the various aspects of Laurent's character in effective colors never flags. Kolker at once takes an advanced position as an emotional actor by his work in this part. A remarkable character sketch was given by Mr. Shepherd as old Grivet. It was as well drawn as one of those types of Dickens by Cruikshank, with just sufficient exaggeration to make it impressive. With Jennie Eustace's excellent interpretation of Madame Raquin and the bright personality of Miss Scott to lend animation to Suzanne, it was an almost ideal cast."

Mr. Morse, the critic of the Washington Times, said:

"Bertha Kalich in Zola's *Therese Raquin* yesterday afternoon at the Belasco Theatre established more firmly than ever before a claim as one of the leading exponents of dramatic art.

"The play is one of the most powerful expositions of the retributive justice of an awakened conscience that has ever been written. It is a drama in which anything short of the highest merit on the part of the actors would be offensive, but in the hands of genuine artists its tragic finale is a moral as well as an artistic necessity.

"Madame Kalich as *Therese Raquin* gave an interpretation superior to her Monna Vanna in that she seemed to grasp more fully the subtle and delicate shades of expression and intonations of voice required. In the most powerful scene of the drama in which she endeavors to goad Laurent to self-destruction there is in her taunting demoniacal laughter the suggestion of a colossal fear which prevents her from appearing as a revolting creature who has fathomed all crime for the sake of unholly desire.

"The success was due solely to Madame Kalich. Her support was excellent. Jennie Eustace gave an interpretation of Madame Raquin which stood out as one of the most artistic features of the performance. Henry Kolker made such a Laurent as was to have been expected from his excellent work as Guido in *Monna Vanna*, while Leonard Shepherd and Joseph O'Meara evoked hearty approval by their work as Grivet and Michaud respectively. Frederick Perry as Captain Bontelle, Joseph Hardy; Deny St. Jean, L. S. Stone; Pierre Du Val; Aubrey Beattie; Jacques Boulianger; Frederick Scott; Dauhan; Charles Rowan; Francis; Ralph Ramsey; Gabrielle de Malincourt; Henriette Brown; Louise de Boisbade; Mabel Wright; Josephine de Courtelle; Laura Lang; Princess de Rochele; Edith Buckler; Felice; Nellie Jamar.

CUES.

The fine portrait of Edwin Forrest on the first page of THE MIRROR this week is from a large daguerreotype owned by Frank G. Cotter.

Brooke Baker, of Washington, D. C., and Mrs. Aubrey Boucicault were married in New York on Feb. 24. Mrs. Baker was formerly Nellie Holbrook, of New York, before she married Mr. Boucicault, from whom she received a divorce in 1904.

Liebler and Company will produce Jerome K. Jerome's play, *Susan in Search of a Husband*, at Portland, Me., on March 19, with Eleanor Robson as the star.

Catherine Loughran, who is well known in Washington amateur theatrical productions, has been playing Dorothy Hammock's role of the milliner in The County Chairman during Miss Hammock's illness. Her work has been spoken of as excellent.

Murray Carson, Frank Gillmore, Sam Reed, May Pardee and Dorothy Revell left the cast of The Title Mart Saturday night. The new first set of the play was staged last night with the new members of the cast.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

A Mid-Careme party, under the auspices of the National Council of the alliance, will be given on Thursday, March 22, at Hotel Gerard, in West Forty-fourth Street. There will be a eucne, followed by dancing, which will be under the direction of Mrs. J. Alexander Brown, chairman of the Ways and Means Committee of the council. Tickets may be obtained at headquarters and from the chairman.

There will be a chapter conference meeting on Thursday evening, March 8, at St. Christopher's Chapel, Thirty-ninth Street and Seventh Avenue. It is earnestly desired that all members of the chapter be present at this meeting.

A minstrel entertainment under the auspices of the Brooklyn Chapter will be given on Saturday of Easter week at Prospect Hall, Brooklyn. Many members of the Alliance will be included in the corps of performers, which will be under the general direction of Olive C. Payne.

An Easter sale in aid of the New York Chapter will be held at the chapter's rooms, in the Manhattan Theatre Building, on April 5, 6 and 7. Any members and friends desiring to aid at this sale should communicate with the chairman, Mrs. Boyd Delbridge.

Among the various activities in alliance interests of the Western chapters was an entertainment given Feb. 20 at the parish house of Grace Church, Colorado Springs, for the benefit of the local chapter of the alliance. The programme included an admirably rendered violin solo by Miss Laing and an address on the principles, the work accomplished and the promise of the Actors' Church Alliance, particularly with reference to the opportunities offered to the Colorado Springs Chapter for promoting the growing harmony of interests between the church and the stage, the speaker being the Rev. Benjamin Brewster, an Alliance chaplain and president of the local chapter. The address was followed by a lecture and recital by Irene Barnes Seldonridge, who, selecting ten of Shakespeare's plays, gave interesting talks respecting the origin and illustrative relation of the ballads and other musical numbers associated in each case with the text, and after each description sang the ballad under consideration. In this interesting recital she presented the "Who is Sylvia?" and the "Hark, the Lark!" of Shubert; "Where the Bee Sucks," the "O, Mistress Mine!" and "Tell Me, Where Is Fancy Bred?" and other compositions of De Koven; "Under the Greenwood Tree" and the "Blow, Blow, Thou Winter Wind" of Dr. Arne, the "Orpheus with His Lute" of Sullivan, and several charming selections from the musical manuscripts of Shakespeare's time.

The Colorado Springs Chapter is rapidly growing and the work of the local chaplain and members, both from church and stage, is making its mark in behalf of the highest and best aims of the organization. At the present time, in accordance with the prevailing sentiment of the town, the local theatres are not open on Sundays.

THE AMERICAN PLAYGOERS.

On Sunday evening, March 4, the American Playgoers held one of the most satisfactory meetings since their organization three months ago—a meeting conducted on more rational and scholarly lines.

Miss Bingham spoke on the increased membership of the society, announced the date set for the first dinner of the association as April 29, and what was of even greater importance, said that hereafter speeches would be strictly limited to ten minutes from the platform and half that time from the door. The rule was adhered to until about ten o'clock, when Mr. Logan came forward with a desultory argument that was well-nigh interminable.

The subject under consideration was, "That the influence of Ibsen has been a benefit to the best interests of the drama." Father Talbot Smith led the attack, classifying the works of Ibsen along with the writings of Ingerson, Voltaire, and Hugo. From a Christian standpoint he regarded the master dramatist not as immoral, but anti-moral, owing to his sneers at conventional rectitude and his false pictures of the clergy. From a worldly point of view he declared that in *Ghosts* Ibsen advocated free love, not for the sake of passion, but as a release from exacting conventions. Moreover, he asserted that no loving mother, even under such distressing conditions, would ever poison her own son. In spite of technical and artistic genius, Father Smith roundly condemned Ibsen as an "exhalation from the swamp."

This philippic from Father Smith was a response to the first speech by Miles M. Dawson, one of the distinguished Ibsen translators, who wisely contrasted social conditions here and in Norway, Germany and France, pointing out that, though such a character as the doll wife was happily a rare exception in America, the same picture portrayed an ordinary condition of affairs on the Continent. He believed that other pieces such as Brandt, second only to the Bible in Norway, Peer Gynt and Emperor and Galilean would be more popular here if correctly presented, because they dealt with more elemental and universal human conditions.

He explained that the influence of Ibsen in diametrically opposing fashion was manifest in such dramas as *The Music Master* and *Man and Superman*. Though most of his data was accurate he committed the error of stating that Lady Inger of *Outcast* had never received a professional production in the United States. Mr. Greville explained that it had actually been a desperate undertaking for him, as secretary of the society, to find any one willing to speak against the Norwegian genius, going on to relate what a torrent of abuse was heaped upon author and manager in 1891, when he was instrumental in founding the London Independent Theatre and really producing Ibsen in English for the first time.

Passing over his technical excellence as an admitted fact Mr. Greville declared that Ibsen, far from being a pessimist, was always hoping and striving. Emphasizing the influence of Ibsen on Jones, Pinero and even Clyde Fitch he showed that under this guiding hand our drama has become more natural, more capable of probing the heart of things.

Dr. Landes classified Ibsen as a master artist who persisted in avoiding all the beautiful in Norwegian life and scenery and consistently chose disagreeable subjects. He wittily denounced the influence of Ibsen as bad on "all the little Ibsenites," explained what he thought to be the psychologic fallacy of A Doll's House, and aptly exclaimed, "No man would like to marry his women and no woman would like to marry his men!" Algernon St. John Broadhead, with his customary wit and fluency, headed a counter charge for the defense, maintaining that no one was justified in considering Ibsen as a philosopher, since the author had himself expressly stated that he had never formulated a creed or promulgated a system. "A Doll's House," he said, "no more teaches wives to desert their husbands than Hamlet teaches old gentlemen to rise from the graves and walk at midnight." He was particularly enthusiastic about Ibsen's power to create real, subtle, caustic, elusive women. As to Nora, he claimed she "transcended earthly mortality in erring." The refrain of Mr. Logan's protracted dissertation was that no art was worthy of commendation which did not definitely contribute to human welfare. Mrs. Howard, herself a Norwegian, read a careful paper on the good achieved by the poet-dramatist in his native country. In spite of the violent and clever assaults on their position the Ibsenites held the fort. Among those present were O. H. Kahn, banker, and Dr. Baruch, who has recently had a play accepted for production by Madame Bernhardt.

THE TRIAL OF GEORGE HASTY.

The trial of George Hasty, accused of killing Milan Bennett and Abbott Davidson, at Gaffney, S. C., last December, began on Feb. 26. Several witnesses were examined, including Verne Sheridan and May Bishop, members of the company with which Mr. Bennett and Mr. Davidson were connected. The case went to the jury yesterday.

LECTURES BY DR. FULDA.

Dr. Ludwig Fulda, the illustrious German poet, playwright and translator, has proved himself a particularly able speaker by the critical lectures he has delivered in various localities during the past week. On Saturday, Feb. 23, he appeared before a large audience composed mostly of women, at Houston Hall of the University of Pennsylvania, his battle-cry being "Back to Goethe." He dwelt especially on the abnormal feminine influence in modern drama. "Everything else is subordinated or attenuated," he said, "so that the woman may stand forth in the most prominent position possible. Men are made mere manikins or are kept entirely in the background. If, by chance, the psychology of a man's character is drawn it is only because it will add to the lustre of that dominating figure of the drama of to-day—the woman." Dr. Fulda, speaking in his native language, condemned the modern naturalistic drama, which he believes slowly but surely to be passing away. "The world is beginning to understand that these dramatists who, on the plea of frankness and truth, take license to show certain sides of life in all its hideousness, do not in reality tell the truth, or at least the whole truth. It is the positive faith and affirmations of a Goethe to which we will finally go for our drama." Dr. Fulda openly admitted the good done by the naturalistic writers at the outset by driving insincerity and affectation from the stage, but he pointed out how the revolutionist of yesterday had become the tyrant of to-day. He predicted that interest in Schiller would presently be revived as well as the appreciation of Goethe, Schiller being still more profoundly an idealist. He showed that the modern authors were treating only of reality in detail where Goethe had probed the human heart for general and more far-reaching truths.

AT THE THEATRES

(Continued from page 3.)

of Franziska as that aunt in her treatment of Magda. In her first scene with the pastor, and in her scenes with Von Keller and with her father in the fourth act, she played effectively, though not even then in a way to induce sympathy. A summary of the defects in her portrayal of Magda would include lack of compelling personality, grace of manner, a weak sense of humor and too much technical quality untempered by individual force.

She is to be credited with having a fairly capable support and for the skill shown in rehearsing the play. All of the work of the production was hers and faults of stage management were few and inconsequential. Of the support, the work of Muriel Hope as Marie deserves the most praise. Miss Hope played her first scene with Max remarkably well and was charming throughout, though in the third act and in part of the fourth act she showed but little interest in the emotions of the other characters. Louise Mackintosh was capital in the part of Franziska, and Lars Dohr played Theresa, the maid, cleverly. Adelaide Cumming as Mrs. Swartzie lacked sympathy. Florence Gertrude Ruthven as Mrs. Von Klebs, Constance Shelley as Mrs. Ellrich and Adelaide Livingston as Mrs. Schumanns were satisfactory in these small roles.

H. Ogden Crane as Colonel Swartzie was unfamiliar with his lines, but his work was well done, except for the occasional stammering due to the aforesaid lack of memory. Warner Oland played Pastor Heftelting with dignity and care, but he did not rise much above the mediocre at any time. Maxfield Morse made a half hearted lover of Max. Edwin Mordant as Von Keller played perfunctorily in his scenes with Magda, though in the first act his quiet methods gave promise of better work. Robert Rogers as Major General Von Klebs and Russell Crawford as Professor Beckman were sufficiently humorous. No music was furnished between the acts, and a single note on the piano served as a signal to raise the curtain.

American—The Boy Behind the Gun.

Comedy-drama in four acts, by Charles E. Blaney. Produced Feb. 26.

Willie Live	Harry Clay Blaney
Prince Yoshi	Franklyn Munnell
Count Baronoff	Sully Guard
Lieutenant Paul Winfield	William G. Beckwith
Sing Lee	John (Chinese) Leach
Maxim Kortwich	F. R. Stanton
General Stoessel	W. H. Tracy
Admiral Togo	Frank Sanford
Dr. Mordant	James Manning
Michael Orlow	Pierson Kline
Detective Wiseman	Frank Martin
Henry Hunter	Sam Goodrich
Magistrate of the City of Tokio	A. Aszjro
Lieutenant Yeddo	Constant Naka
Captain Uri	J. Hyakuta
Lieutenant Moto	Baru Saito
Quartermaster	Arthur A. Jukkawa
Bogusman	Charles E. Blaney
Bogusman's Mate	John D. Rockefeller
Guard	Isaac Edwards
Orderly	Baker Bucken
Dora Live	Blanche Shirley
Virginia	Eleanor Jennings
Madge Melrose	Kitty Wolfe
Algy	
Sen Sen	

Harry Clay Blaney, who is being idolized by Eighth Avenue audiences for his performance as The Boy Behind the Gun, is an American Theatre edition of Little Johnny Jones, minus most of the songs, though he sings better than Cohan, and plus a crook in the legs. It is not that the two comedians closely resemble each other, for they do not. The similarity is suggested by a sustained, "rattling" nasal style of delivery, being further carried out by an identical vein of melodramatic, garrulous wit. Mr. Blaney also lugs in patriotism by the ears, holding the attention of his auditors by the mention of a wide-wake vitality. The name of his character is Willie Live, and no dramatic trademark could more explicitly demonstrate the nature of his appeal.

The piece itself is designated on the programme as a curio of theatrical composition, a "new naval comedy drama." It has less plot than most of the comedy melodramas and more in the way of acting chorus—Geisha girls and American beauties. The piece was written for Harry Blaney and Kitty Wolfe, his wife. Being composed for them they had a right to monopolize the interest.

The plot unfolds itself as follows, or, more accurately, it is thus that the actors unfold it: Virginia, the particular chum and friend of Dora Live, who, be it understood, is the sister of the irrepressible William, is the wife of a noble Russian brute—his nobility is altogether a matter of pedigree—by the name of Count Baronoff. She has escaped from her wife-beating aristocrat of a spouse, having returned for refuge to her native U. S. A., whither the bearded gentleman himself also comes as emissary of the Czar just previous to the Japanese declaration of hostilities. Count Baronoff has a brutal passion for Dora, whom he pretends he will marry, but this young lady has no inclination to endure the tortures already experienced by Virginia. Willie Live, war correspondent, is fully capable of baiting the Russian bear for the benefit of two helpless women. In the second act the good people all proceed to Tokio on the newspaper yacht, Madge Melrose slyly managing to accompany her wandering Willie in the disguise of Algy Chatterton, a British correspondent. The nefarious Russians, Baronoff & Co., make the trip more prosaically on an ocean liner, having failed to kidnap Dora and prevent the embarkation of her brother. In the Land of the Rising Sun Willie evinces such a fondness for Geisha girls that Madge herself adopts the costume of a Japanese courtesan—somehow one never thinks of those kimono-clad ladies as the licensed cousins of Senorita Carmen!—and proves such a charmer Willie forthwith marries her according to the Eastern formula. The critic wondered precisely what species of divorce would be required in North Dakota to annul such an alliance—but such carpings analysis is surely beside the point. Prince Yoshi, a redoubtable Japanese, finally discovered Baronoff to be a spy. However, he did not prove his case until Baronoff had kidnapped Dora and sailed with her to Port Arthur—which was fortunate as the play went on. At Port Arthur the entire company met again as correspondents, wounded heroes and Red Cross nurses. Baronoff had attempted to shoot Lieutenant Winfield, succeeding merely in inflicting a wound on the shoulder. He bribed the surgeon to undertake a murderous operation, but Willie shifted the numbers of the cots, so that a Russian soldier was substituted. There was a grand rescue to conclude the scene. The fourth and final act was a representation of the Battle of the Sea of Japan, with Admiral Togo, an excellent scenic warship and two Gatling guns to supply fire and fury adequate to the occasion. Madge's hair came down and Willie found he was married to the bogus Englishwoman. Willie remarked that he wanted to be the man behind the gun, and forthwith began turning the crank with deafening effect. The most entertaining interpolations were the singing of a parody "Patriotic Medley" by Willie and Madge and the admirable drill of nine Japanese soldiers. To put it mildly, the audience was unanimously anti-Russian.

Harry Clay Blaney is an effective actor and even more effective as an acrobat, judging from his ludicrous efforts in Russian disguise to repair a breach in the hospital walls. His methods have already been described. He is as charged with energy as a human dynamo and as active as that least and most aggressive of creatures, which shall be nameless. Kitty Wolfe was at her best as Algy Chatterton, her drawing phrase of "You are—really, really you are!" being the comedy catch-word of the evening. William Beckwith was unusually virile and natural as the heroic American officer: Sully Guard made an extra terrific villain, being ably assisted by Fred Preston as his diabolical secretary: Franklyn Munnell looked and behaved wonderfully like a celestial, and John Leach made a laughable though grossly caricatured specimen of a Chinese

servant. Of the lesser male characters, Frank Sanford did well as the surgeon and Sam Goodrich had an extraordinary make-up in the character of the Magistrate. Admiral Togo and General Stoessel resembled the newspaper pictures, but the General's declamation was a thing impossible to condone, even in the light of heroism. Blanche Shirley and Eleanor Jennings, respectively Dora and Virginia, were good to look at, besides being no more melodramatic than the lines and situations required—which was quite enough. The critic's position would be untenable if he undertook to judge such productions as The Boy Behind the Gun according to his somewhat exacting personal standards. Its purpose is to entertain, not to convince, and as a melodramatic entertainment, with powder and smoke accompaniments, it merits commendation.

At Other Playhouses.

MANHATTAN.—The Triangle closed its engagement on Saturday night. On March 19, under the management of Wilfred North, there will be seen here a revival of Brandon Thomas' famous comedy, Charley's Aunt, that will in all respects be equal to its original production at this house some ten years ago. Etienne Girardot, originally seen as the bogus aunt, will resume his old role, and the company that is to support him is promised to be even better than the original, while new scenery and appointments will give the event the interest of a production.

ACADEMY OF MUSIC.—David Belasco's revival of The Heart of Maryland began an engagement here last week that promises to be one of the most successful seasons the house has known. Edna Wallace Hopper is back in the role of Nancy McNair. The other principal members of the cast are the same as when the production was seen here earlier in the season.

GRAND OPERA HOUSE.—E. S. Willard appeared here last week, presenting The Middleman, except on Saturday afternoon, when The Professor's Love Story was given. This week The Judge Widow.

IRVING PLACE.—Frida's Masherade was given all last week and will be repeated to-night. Tomorrow night Papageno is the bill, and Max Schonau's version of Pierre Weber's Loute, called Lutti, will be put on Thursday, Friday and Saturday.

PROCTOR'S FIFTH AVENUE.—The Missourians, a melodrama by Nain Grute and Wade Mountford, which was reviewed in THE MIRROR when it was presented at an uptown theatre some time ago, was revived last week by the stock company. James Young did some splendid work in the character of Shelby Benton, and Amelia Bingham scored as Agnes Benton. Good character work was done by Gerald Griffin as Mart Roberts, Hardee Kirkland as Captain Galloway, Robert Cummings as "Stormy" Jordan and Al Roberts as "Stumpy" Pitt. Julia Blane as Mrs. Benton: Eleanor Gordon, H. Dudley Hawley, Olive McVine, and A. H. Van Buren were also in the cast. Isabelle Eveson played Agnes Benton at the usual matinees. This week's play is The Prisoner of Zenda.

PROCTOR'S 125TH STREET.—The Prisoner of Zenda was attractively presented and drew very large audiences. Paul McAllister and Beatrice Morgan shared the honors and were ably supported by Izetta Jewel, Robert Lowe, Harry Hilliard, William Norton (who was especially good as Captain Hentzau), Sol Aiken, Mathilde Deshon and others. The orchestra included Kurtis and Busse, Shorty and Lillian De Witt and Kelly and Violette. This week's attraction is Out of the Fold.

YONKVILLE.—William J. Kelley's stock company presented The Lady of Lyons last week. Mr. Kelley playing Claude Melnotte. This week's bill is The Belle of Richmond.

STAR.—Child Slaves of New York drew crowded houses last week and evidently pleased the audiences. This week, Young Buffalo, King of the Wild West.

THIRD AVENUE.—A Desperate Chance was the bill here last week and gave satisfaction. The Old Clothes Man is this week's attraction.

THALIA.—King of the Opium Ring was a good drawing card last week. The House of Mystery comes this week.

WEST END.—Ernest Hogan in Rufus Rastus entertained Harlem theatregoers last week. Lovers and Lunatics this week.

METROPOLIS.—Under Southern Skies played a successful engagement here last week. Charles T. Aldrich in Secret Service Sam is this week's bill.

MURRAY HILL.—Al. W. Martin's Uncle Tom's Cabin drew large audiences last week. The principals in the cast were: Uncle Tom, Frank Leo; Phineas Fletcher, F. B. Rhodes; George Harris, Otis Knight; Lawyer Marks, F. B. Sheridan; Haley, F. E. De Brune; Simon Legree, Woody Van; Augustus St. Clair, Frank Adams; Mr. Shelly, A. N. Forman; George Shelby, R. Conn; Ophelia, Janet Roth; Eliza, Bessie Knight; Marie St. Clair, Louise Roth; Topsy, Wilmot Rhodes; Eva, Elsie Dohman; Harry Artie Leslie; Cassie, Clara Morton; Samantha, Sadie Howard; Emeline, Nona Peters; Chloe, Mrs. Frank Adams; Adolph, Len Kitchen. This week, The Smart Set.

HARLEM OPERA HOUSE.—Robert Lorain in Man and Superman played to excellent business last week. This week, Blanche Walsh in The Woman in the Case.

GARRICK.—A professional matinee of Gallops was given Thursday afternoon.

GOSSIP.

Elizabeth Barry, late of Charles Evans' There and Back company, at the Princess Theatre, is now playing her original part with the same star in vaudeville at Proctor's Twenty-third Street Theatre.

The Shuberts, through Mrs. De Mille as an agent, have accepted a new play of the Austrian Tyrol by Dr. Louis Kaufman Ansperger, the husband of Katherine Kidder. Dr. Ansperger is also the author of a five-act blank-verse drama, *Tristan and Isolde*, published by Brentano.

A professional matinee will be given at Joe Weber's Music Hall this afternoon as a complimentary performance for Blanche Bates, David Belasco, William Faversham, Edwin Milton Royle and the companies playing The Girl of the Golden West and The Squaw Man.

It is announced that The Red Feather is to be revived, with Cheridah Simpson in the role originally played by Grace Van Studdiford.

The Social Whirl is to follow De Wolf Hopper in Happyland at the Casino Theatre.

Gus Hill has bought the rights to the old extravaganza, The Spider and the Fly, and will present it in popular-priced houses.

The site of the old Montauk Theatre, Brooklyn, was sold on March 2 to the Jerome Realty Company and Charles Miller for \$142,750.

Harry Corson Clarke has been about as busy as any young man could wish to be. Besides playing twice a day at the Orpheum, Brooklyn, last week he has just consummated a deal whereby he will become owner of two handsome apartment houses in the Bronx.

L. D. Blondell has signed a contract to manage the Herald Square Opera company for the rest of the season. He joined the company in South Carolina yesterday.

Colonel T. Allston Brown has engaged a high-class stock company for a Summer season at the Coliseum Theatre, Cleveland, O., commanding in May. Percy Winter is to be stage-manager.

David Belasco and Henry B. Sire have made arrangements for David Warfield to remain at the Bijou Theatre in The Music Master for another year, or until the Summer of 1907.

Alice Dovey, of The Land of Nod company, is ill with typhoid fever at the hospital in Louisville, Ky.

Sidney Drew filed a petition in bankruptcy on last Saturday, with liabilities of \$3,172 and no available assets.

E. E. RICE LEASES THEATRE.

Edward E. Rice has leased the Manhattan Beach Theatre for the coming Summer. He will open it for the season on June 30 with Lew Dockstader's Minstrels, who will play a two weeks' engagement. During the Summer many of the attractions now playing in New York and on the road will play short engagements at the seaside playhouse.

SWEELY, SHIPMAN AND COMPANY.

With the beginning of March the firm hereinafter known as Kane, Shipman and Calvin will be known as Sweeny, Shipman and Company, with an increased capitalization of \$50,000. Additional production stars and attractions will be added to the bill, making eight desirable offerings for the season of 1906-1907, among which are Rosalie Knott, Alberta Galloway, Anna Day, Jessie MacLachlan, The Duchess of Devonshire, Dorothy Vernon of Haddon Hall, When Knightwood Was in Flower, Cousin Kate, etc. A suite of new offices have been opened in the Knickerbocker Theatre Building and Ernest Shipman has been installed as general manager.

OBITUARY.

W. N. Guy, one of the oldest minstrels men in the country, died at his home in Springfield, Mass., on Feb. 26. He was 52 years old. At the time of his death he was a partner with his brother George as proprietors of Guy Brothers Minstrels. He entered the profession 44 years ago, and since then he played with Campbell's, Healey's, Christy's, Kelly and Kelly's, Wood's, Wash. Hughes and White's and Harry Robinson's Minstrels, and with Moore and Burgess in London. He was with the Rafters Pantomime in 1864, walked the tight rope with John Ormer and played harpion with Tony Denier. In 1865 he and his brother George went to England, where they made a big hit as clug dancers. They were the first to introduce boy and girl singers and dancers, with duet singing, in minstrelsy. Mr. Guy was a member of the Elks, Odd Fellows and Knights of Pythias. He was buried in the family plot at Springfield Cemetery.

After an illness of two weeks Floyd E. Wilson died of lung fever at Paris, Ill., on Feb. 24. He was connected with the Dora Woodruff Co., having joined in Bellville, Ill., where he had just closed with the Perkins show. The funeral services were held at St. Mary's Church and the remains were interred to rest in the Catholic cemetery. The Paris band turned out in respect to the dead. Mr. Wilson was well known in the profession, which he has followed for sixteen years. The pall bearers were his fellow musicians with the Woodruff band. His relatives cannot be located. Any one knowing them may communicate with the Woodruff show, en route.

Mellie Dennis Barrett, younger sister of Kate Dennis Wilson and Susan Dennis, died in Havana, Ill., Feb. 28 of malaria at the age of fifty-three years. She is survived by one son, John Dennis Barrett, and two daughters, Mrs. Frank Flion and June Barrett, the latter being the only one following the profession. The remains will be interred in Davenport, Ia.

James Robinson, doorman at the People's Theatre, Cincinnati, died at Denver, Col., on Feb. 27. He had been ill with consumption for some time, and early in February went West in the hope of being cured.

SAID TO THE MIRROR.

CHARLES H. ROSSKAM (manager Chicago Stock): I hope THE MIRROR will correct the statement published in papers throughout the country and by the Associated Press that the leading woman of the Chicago Stock company was shot at Linton, Ind., for goring the audience. We do not play towns of that size. Our leading lady does not gory the audience. We have not been in Indiana for three years, and our route has been displayed in your paper for every week to substantiate the above statement. The report has been started by some unscrupulous person to injure the reputation of the association, and I think it only justice that the truth be made known. There is no No. 2 company. The title is duly protected by law, and the manager at Linton, Ind., says there has been no such company there.

J. H. GREENE: In your New Zealand letter your correspondent speaks of Nellie Stewart's Australian company as being all "grafters." A "graft" to an Australian means a hard worker, and is highly complimentary. "Graft" is a man's daily work and is devoid of all its American significance."

AMATEUR NOTES.

On April 25, 1906, the Edna May Sooper Dramatic company will give a performance of The Charity Ball at Arion Hall, Brooklyn.

On Feb. 26 the Prospect Players made a production of Arizona at Prospect Hall, Brooklyn. In the cast were H. C. McIntyre, Francis Lawrence, Frederick Luhman, Robert Hall, Herman Kolle, Albert C. Edwards, Joseph Patterson, Miss Lehbrink, and Miss Werner.

On March 17, at Westbury, L. I., Turned Up is to be presented by members of the Argyle Dramatic Society. Among the players will be Joseph Praetz, J. T. Rohr, P. J. McGinnis, A. J. Hook, William Dutton, James O'Connor, Thomas Lyons, Helen Tipton, Mary A. Hook, Edna Rogers, Susan Basher, and Lucy Hook.

The Lincoln Dramatic Club of Flushing will produce its annual St. Patrick's Day play at St. Francis' Hall. The piece chosen is Midnon's Picnic, now being rehearsed under the stage direction of Ed A. Morris.

MATTERS OF FACT.

William Bonelli, who has starred for several seasons in his play, An American Gentleman, will be at liberty after March 11. Mr. Bonelli has also starred in The Captain of the Sons of the Sons. He has been remarkably successful in both light comedy leads and heroic roles, having appearance, versatility and power in his favor.

The Honor of a Cowboy can be leased for next season. It is a story of the Montana hills which created a good impression in the West. Address Frank E. Rutledge, 234 La Salle Street, Chicago, Ill. Frank A. Ferguson, 480 East Forty-third Street, Chicago, Ill., has several farce and comedy sketches for sale.

J. M. Horter, of Wabash, Ind., has five nights open week March 12; this is horse show week. Musical comedy or good repertoire wanted.

Charles Kent loaned "A Bit of Bohemia" to some person to read, and takes this means of reminding some one else what he has forgotten. Mr. Kent will be greatly obliged if the person having the manuscript will return same to this office.

E. P. Churchill, manager Main Street Theatre, Peoria, Ill., wants first-class stock or repertoire company for Summer season opening June 24. Majestic Theatre Building, Chicago, Ill., will reach him.

The Kinderhurst Home and School for young children, conducted by Edith Carol Pinneo, is an excellent training place for youngsters and particularly adapted to professionals who are compelled to travel and necessarily require the proper care of their children. During the Summer months the school is located at Barre, V



THIS WEEK'S ATTRACTIONS.

Pastor's.

Ward and Curran, Maddox and Melvin, Mag-nani Family, James P. Kelly and Annie Mabel Kent, Chadwick Trio, Williams and Melburn, Mr. and Mrs. Stuart Darrow, Johnson and Wells, Charles Whalen and Carrie West, Bertina and Brockway, Morris and Daly, Pierce and Opp, and F. O. Harrell.

Keith's Union Square.

Joseph Hart and Carrie De Mar, James J. Morton, Le Roy and Clayton, Clifton Crawford, Wat-terbury Brothers and Tenny, Larsen Sisters, Post and Russell, Mabel Carew and Gertie Hayes, Ar-lington Four, Hodges and Launchmere, Herbert De Vean, and Kates Brothers.

Proctor's Twenty-third Street.

Charles E. Evans and company, William Court-leigh and company (second week), Dan McAvoy and his Fifth Avenue Girls, Rose Wentworth, James H. Kee, Kelly and Violette, Spissell Broth-ers and Mack, Prellie's dogs, Milani Trio, and Aurié Dagwell.

Hammerstein's Victoria.

Arthur Dunn and Marie Glazier, Eight Vassar Girls, Three Crane Brothers, Melville and Sist-er, Stuart, the male Patti, Ed. F. Reynard, Five Juggling Mowatta, Marion Garson, and the Dance-ing Mitchell.

Colonial.

Rigo, Cliff Bernac's Circus, Emma Carna, S. Miller, Kent and company, Walter C. Kelly, Charles Leonard Fletcher, Frank and Jen Latona, and the Millman Trio.

Proctor's Fifty-eighth Street.

James J. Corbett and company, Dave Lewis and company, Louis Simon, Grace Gardner and com-pany, Joe Myra and "Buster" Keaton, Therese Renz, Eddie Leonard and the Sharp Brothers, Alline's monkey, Augusta Glose, and Wiss and Hassan.

Alhambra.

Henri De Vries, McWatters-Tyson company, Picchiani Family, Bellman and Moore, Clarice Vance, Edwin Latell, Carbaret's dogs, Herbert Brooks, and the Wests.

Hurtig and Seamon's.

Mabel McKinley, Charles Burke, Grace La Rue and company, Edwin Keough and company in the first New York production of A Bit of Blarney, Bertie Fowler, Sam Watson's Farmyard, Steeleye, Doty and Coe, Elton-Polo Trio, and Coakley and McBride.

Hippodrome.

A Society Circus, with the Four Rianos, Bon-hair-Gregory Troupe, Woodward's seals, Mile. Leria, Vinella's stallions, Powers' elephants, Ralph Johnstone and others.

LAST WEEK'S BILLS.

HAMMERSTEIN'S VICTORIA.—Cliff Bernac's Com-edy Circus made the laughing hit of the season. The unridable donkey and the revolving table were, as usual, the sources of merriment that stirred even the most staid spectator to a condition of exuberant hilarity. Mr. and Mrs. Robert Fitzsimmons were a special feature. If the dia-logues were cut out the act would be quite accept-able, as Mrs. Fitzsimmons has a very sweet voice that she uses admirably, and her partner is quite a proficient bag puncher. Mrs. Fitzsimmons has added a little French song, to which she plays her own accompaniment. It seemed like old times to see Tom Nawn in the ancient sketch, A Touch of Nature, but his work was none the less enjoy-able, as his portrayal of the Irish hood carrier is so artistic and true to life that it is hard to imagine it is acting at all. His facial expression is wonderfully good and his dialect leaves nothing to be desired. Louise Dresser made her first appear-ance here and, judging by the applause, it will not be her last. Her songs are well chosen and well sung. Beno, Richards and company did acrobatic comedy stunts and a bit of pantomime that seemed to be highly acceptable to the ma-jority of those present. Imitations of a superior order were given by Julius Tanner, who recently returned to the field in which he made his first success. The Spook Minstrels in a greatly im-proved form scored an emphatic hit. The moving picture machine is still used, but at the finish the curtain is raised, disclosing the five men who make up the little company. They are dressed like the men in the pictures and it helps the effect wonderfully when they seem to step out of the picture and finish the chorus of the last song in full view of the audience. They sang "The Rosary" and "Just a Little Rocking Chair and You" as encores, and were given two or three re-calls. The men are all capable singers and their harmony is exceptionally good. A decidedly pleasant musical act is that of Mallory Brothers, Brooks and Halliday, talented colored musicians, who are in a class with Coe and Johnson as po-lite negro entertainers and who realize that a little good music well rendered is a great deal better than a lot of noise. The act includes some excellent selections, played on soft-toned bells, with a harp accompaniment. The entertainment was opened by those three attractive girls, Ca-price, Lynn and Fay, who dress well, dance clever-ly and make a brave attempt to vocalize. The vitagraph, as usual, closed the bill.

KEITH'S UNION SQUARE.—Paul Conchans re-mained for a second week and his remarkable feats of strength, combined with juggling of very heavy objects, again won the admiration of the patrons. Conchans apparently takes great risks and it is only by the exercise of rare skill and unlimited nerve that he gets through his act safely. His comedy assistant is a clever clown and his tricks serve to relieve the tension, which at times must be rather trying to those with weak nerves. When Two Hearts Are Won, pre-sented by Mr. and Mrs. Sidney Drew, proved, as usual, a treat to lovers of light comedy. The character work of Jimmie Barry in The Village Cut-Up was very amusing. His dialect is rich and his lines are given full value. No less accom-plished is his charming wife, who is chic, graceful and entertaining always. With the as-sistance of his little book, in which he keeps his parades and funny remarks, Joe Flynn managed to while away a happy quarter of an hour. In-strumental music, presented in a novel and in-teresting way, is the offering of the Petching Brothers, who are talented and neat. Colored comedy was furnished by Cooper and Robinson. They are smart and brisk and keep things moving while they are before the footlights. Their most amusing effort was the impersonation of two Hebrews singing a dirty, the refrain of which was "Oyoy." Their actions were provocative of so much laughter that the words of the song could scarcely be heard. To Sam Watson be-longs the distinction of having given us one of the treats of the season. He presents what he calls a "Farmyard" and his entertainment opens with some tricks by a very docile and thoroughly trained donkey. A clever dog is then put through his paces and later on two roosters that crow at the word of command attract attention. Mr. Watson's funniest pet is a young pig that car-

ries on just like a fretful baby and is pacified only when the business end of a nursing bottle is placed in its mouth. The Widow Wise, a cleverly written sketch by Charles Horwitz, was amusingly presented by Beanie Browning and William C. Welp, assisted by Lillian De Lee and Joseph Foster. The player has good situations and excellent dialogue and both Miss Browning and Mr. Welp scored heavily in it. Others in the programme were Young and Melville, singers and dancers; Leila Taylor, comedienne; Ali and Peyster, comedy duo, and George Holden, magi-cian.

PASTOR'S.—Holcombe, Curtis and Webb pre-sented A Winter Session and pleased their many admirers greatly. Charles F. Seaman was an extra attraction and his quaint monologue won many hearty laughs. Those who like good character work enjoyed the performance of Gracie Emmett in Charles Horwitz's screamingly funny farce, Mrs. Murphy's Second Husband. Miss Emmett is an extremely clever comedienne and makes her points naturally and effectively. She was ably assisted by Pickering Brown, Ben. J. Miles and Oiga Bowen. Allie Gilbert made her reappearance after long retirement, assisted by six girls in a singing and dancing specialty. Three songs were rendered with a change of costumes for each. The act was staged by Ed. Rogers. O'Brien and Buckley, though not empha-sized on the programme, were received with open arms and owned the audience after their first few remarks went over the footlights. There is nothing remarkable in their act: it is on the order of good old-fashioned "variety," but the brisk, hearty, whole-souled way in which they set about entertaining the people who have paid to see them is refreshing to a degree. When they re-turn to Pastor's, as no doubt they will, they should be heartily featured, as their act is the sort that Mr. Pastor's faithful patrons like well. Treloar, the strong man, after his usual tests, finished his act with a lift that proved his muscular ability in a uncertain way. Edna Tem-pest, his assistant, rode on the stage on the back of a good-sized horse and the animal and his fair burden were placed on a platform connected by bars with a hook coming through another plat-form several feet above, upon which Treloar stood. The entire weight, stated to be 1,300 pounds, was lifted by Treloar with his right hand, and when he accomplished the feat he was enthusiastically applauded. It is a remarkable test and one that very few men could attempt. Mr. and Mrs. Charles S. Hammond were quite amusing in a sketch called Family Jara, and Alice Philbrooks and Sidney Reynolds presented Miss Steno, Stenographer, quite cleverly. James and Dolly Emerson in an Irish comedy sketch, Collis Le Page, an English character singer; Montague and O'Hara, eccentric comedians, and Grace Childers and her dancing dog, "Dot," were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—William Courtleigh made his New York vaudeville debut last week in a sketch called Under the Third De-gree, by Campbell McCullough. The piece is al-most exactly similar to A Case of Arson, so ably presented here by Henri De Vries. With so many themes to choose from it is difficult to understand why Mr. McCullough should have patterned his play so closely on Mr. De Vries' sketch, as it invites comparisons, which are not always flattering. This sketch was arranged to allow Mr. Courtleigh to impersonate seven characters—a Chinaman, an Irish policeman, an idiot, a me-chanic, an Italian, a German and a Hebrew. His work all through was well done, but the sketch on the whole lacked the dignity and impressiveness of A Case of Arson. Mr. Courtleigh's Italian was probably his best effort. The sketch ends with the appearance of the wife of the man who is accused of burning the house, and when she accuses him of the crime he breaks down in a melodramatic way and confesses. The supporting company included John Rosche, William Kendall, Charles Newton and Delphine Bryant. Dave Lewis and company made their first downtown appear-ance in the musical comedietta, Working for Two, which made a fairly good impression. The best feature was the singing of "Mother, Pin a Rose on Me," from which Mr. Lewis extracted much humor and which was encored until the verses ran out. The company consists of ten people and they work hard. Cheridah Simpson and the City Girls, and Frank Gardner and Lottie Vincent in Winning a Queen were prominently fea-tured and gave pleasing performances. Carroll Johnson's monologue was well received. The Hacker-Lester Trio did some fine work in the cycling line, with excellent comedy trimmings. Edna Luby scored with her imitations, especially those of George M. Cohan and Katie Barry. Fred Ray, formerly of Wood and Ray made his first appearance with his new partner, Ely Colimer, presenting his very amusing travesty, which brought down the house. Miss Colimer made a distinctly pleasant impression and gave Mr. Ray splendid support. Parros Brothers, Harry A. Brown, and Radha, retained for a third week, completed the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—Charles E. Evans made his reappearance in vaudeville after an absence of many years from that field of en-deavor and was cordially welcomed. The sketch presented by him is called It's Up to You, William, and in a condensed version of the farce There and Back, by George Arliss, in which Mr. Evans appeared at the Princess Theatre, in this city, in May, 1903. In its abbreviated form it makes a very funny sketch, and Mr. Evans had the advantage of the assistance of Charles H. Hopper, who was with him in the original cast. The story deals with two Englishmen who pre-tend to their wives that they are going on a short trip to New York. The steamer they were supposed to have sailed in is wrecked and at the opening of the act the wives, in deep mourning, are condoling with each other. The men turn up safe and sound and their efforts at explanations are very amusing. Mr. Evans and Mr. Hopper played cleverly and were ably helped by Elizabeth Barry and Helena Phillips as the wives and June Matlowe as a maid. A laughing hit of the most pro-nounced sort was scored by Spissell Brothers and Mack, who have a side-splitting specialty consisting of pantomime and comedy acrobatics of a high order of excellence. Dan McAvoy bobbed up in vaudeville once more, assisted by his Fifth Avenue Girls, and scored a success, as usual. His methods are rough, but he wins with them. Bert Leslie and Robert L. Dally were uproariously funny in Going Abroad. The fine programme also included the Florence Family, the Three Du-monds, Omar Singh, Johnson and Wells, and El-gons Brothers.

COLONIAL.—Vesta Victoria continued her engagement for a second week and was applauded by large crowds. She revived her "Bow Wow" song, which made a big hit, and also sang other popular numbers from her repertoire. Adelaide Herrmann made her reappearance in vaudeville and was warmly welcomed by her many admirers. She has added a number of new tricks to her act and her illusions were, as usual, superbly pre-sented. Mr. and Mrs. Gardner Crane scored in A Yankee's Love for Dixie. Last week they sub-stituted a colored woman for the tiny boy that formerly appeared in the sketch, with excellent results. The Empire City Quartette brought down the house with their good singing and Cole and Johnson's original songs were encored. Mr. and Mrs. Allison in Minnie from Minnesota were delightful. De Witt Burns and Torrence pleased the children especially. The Glinseretti Troupe and Hathaway and Walton completed the excel-lent bill.

HURTIG AND SEAMON'S.—Billy S. Clifford, who was quite successful here a few weeks ago, played a quick return engagement and pleased his admirers with an excellent rendition of the song, "Mother, Pin a Rose on Me," which promises to sweep the country like an epidemic. Louise Monroe and her Auto Girls were seen here for the first time in a neat singing and dancing turn, with costume changes and up-to-date songs. The solo and ensemble singing of Joe Maxwell and his assistants in The Fire Chief was thoroughly enjoyable. Le Roy and Clayton were very amusing in Hogan of the Hansom, and Charles Kenna scored as the Fakir. Others in the bill were the Magnani Family, Francis Gerard, in his splendid physical culture act, and Delmore and Lee, fine gymnasts.

ALHAMBRA.—Rigo, a Hungarian violinist, who acquired some notoriety in Europe a few years

ago, made his first appearance here last week, as-sisted by a small band of musicians. Their music is fully as good as that heard in the average French restaurant. The laughing hit of the bill was made by Louis Simon, Grace Gardner and company in The New Coachman. Salerno, the juggler, did things that made the eyes of the Harlemites bulge. The Ellinore Sisters scored emphatically in their diverting act. Augusta Glose charmed with her piano monologue and the Four Lukens won great applause with their casting act. Howard and North won a big share of the honors and their turn was hugely enjoyed. The Three Leightons, very clever comedians, singers and dancers, and the act known as The Four Seasons, which is prettily staged, completed the programme.

HIPPODROME.—The new acts in A Society Circus have met with immediate favor, and the dash of novelty has increased the interest in the big production. Woodward's Seals are a very strong attraction, and Wolf's leaping hounds, the Grandchmidtis, clowns; Vinella's stallions, the Borsinis in a rolling globe specialty and the Five Lecassons, equestrians, all scored. The acts of Mile. Leria, the Flying Dancers, Four Webb's, Ralph Johnstone, the Four Rianos, Powers' elephants, the Bonhair-Gregory Troupe, "Silvers" Oakley and Marcelline continued to please.

The Burlesque Houses.

DEWEY.—The Golden Crook Burlesques proved a good attraction and excellent business was the rule. Prominent in the company are the Yalto Duo, Ed Alvors, Ed Morton, Brothers, Buch, Imman, Wakefield and Company, Maryland Tyson and Arlington and Delmore. A burlesque called Forty-Five Seconds on Broadway opened the enter-tainment. This week, Dainty Duchess.

GOTHAM.—The Transatlantic Extravaganza Company pleased large audiences throughout the week with a good olio and burlesques. This week, Rents-Stanley Company.

CIRCLE.—The Parisian Widows enjoyed a prosperous week at this house. This week, Rose Sydell's London Belles.

LONDON.—The Tiger Lilles, one of Campbell and Drew's companies, entertained good crowds. This week, The Ideals.

MIRRO'S BOWERY.—The Merrymakers at this theatre last week included the Expedition Four, Sherman and Fuller and others. This week, the Utopians.

MINE'S EIGHTH AVENUE.—The Washington Society Girls drew good houses and pleased. This week, May Howard's Company.

JAMES B. RAIMUND.



James B. Raimund, of Raimund and Good, is still successfully playing the title-role in the musical comedy, His Highness the Bey. Mr. Raimund is a natural German comedian, possessing a rich baritone voice, and has a big reputation as a yodler and eccentric dancer. He has received much praise from the press and public for his clever work with this company. Mrs. Raimund, professionally known as Florence Good (comedienne), is also very successful in the part of Dottie Dimpie with the same company. Raimund and Good are considering some very good offers for next season.

NEW KEITH HOUSE IN PORTLAND.

On or about Oct. 1 a new vaudeville theatre will be opened in Portland, Me., under the direction of B. F. Keith, whose name will grace its entrance. James E. Moore, who has been managing the Portland Theatre for several seasons, will be the local manager, and will also have an interest in the house. Work has al-ready been begun on the theatre, which is being built by the Portland Savings Bank, on property owned by the bank on Preble Street, one block from Cumberland Avenue. The principal reason for the building of a new vaudeville house is that the present Portland Theatre is to be torn down in the Spring to make room for a large business block. Vaudeville has thriven splendidly in Portland under Mr. Moore's management, and his bills have always been as good as those offered at any theatre in the United States. He has thus gained the confidence of his patrons, and there is no doubt that with a new and more attractive house he will prosper more than ever.

CLARKE APPEARS IN BROOKLYN.

Harry Corson Clarke, who has been playing in the Western vaudeville houses since the begin-ning of the season, came home two weeks ago for a rest. Resting is not in Mr. Clarke's line, how-ever, and when he received an offer from Percy Williams to play last week at the Orpheum, Brooklyn, he decided to accept. Mr. Clarke is not very well known in Brooklyn, and the audience showed no enthusiasm when he made his first appearance. He had not been on the stage very long, however, before even those who are invariably bored began to sit up and enjoy his work in Strategy, a smartly arranged farce adapted from the German. Judging by the impression made upon the Orpheum audiences, Mr. Clarke will have no difficulty in booking his entire time in the East next season.

PROCTOR WANTS CALVE.

F. F. Proctor is said to have made the extra-ordinary offer of \$20,000 a week to Madame Calvé and the prima donna is reported to be seriously considering the advisability of appearing twice a day in vaudeville. Mr. Proctor's first offer was \$12,000 a week, but this Madame Calvé refused to discuss. The salary was then raised to \$20,000 and the singer was told that she would have to sing only two songs at each performance, which would take only ten minutes of her valua-ble time. The bait is so alluring that the prima donna is giving it very earnest thought. It is hard to see how Mr. Proctor can possibly make any profit, even with fourteen performances, un-less he raises his prices very considerably. Even if he should lose money on the transaction, however, the advertisement would be worth while.

TOM LEWIS AND SAM J. RYAN.



Photo by Miser, N. Y.

The above picture shows those two clever comedians, Tom Lewis and Sam J. Ryan, who are still playing leading parts in George M. Cohan's comedy, Little Johnny Jones, with which they have been identified since its first production. Mr. Lewis is the Unknown, a quaint and original character, has scored the success of his career and his work has been praised in the most extravagant terms everywhere the play has been seen. Mr. Ryan has been no less successful as Timothy D. McGee, the well-to-do Irishman, which part he plays with great naturalness. Messrs. Lewis and Ryan have been partners for several years, having started as a vaudeville team, winning all the honors possible in that field before joining Mr. Cohan's company. They are fast friends and their interests are so closely linked that neither makes an important move without consulting the other. It is more than likely that they will be starred in the near future by a prominent manager in a play that will allow both of them abundant opportunity to display their talents to advantage.

RYAN AND RICHFIELD TO STAR.

The news that Thomas J. Ryan and Mary Rich-field will be starred season of 1907-8 under the management of Percy G. Williams will create no surprise among those who have been watching these clever people for the past few seasons. The Haggerty sketches written for them by Will M. Cressy have brought them to the front with great rapidity. Mr. Ryan has been known as a talented Irish comedian for over twenty-five years, but his real ability was not discovered until he put Mike Haggerty on the stage. The three sketches will be combined into one comedy, which will be given an elaborate production the season after next. Ryan and Richfield have been booked solid in vaudeville for the remainder of this and all of next season by William Morris.

A. L. HAMMERSTEIN MARRIED.

Abraham L. Hammerstein, known to his intimates as "Abie," sprang a surprise on his father last week, when the news of his marriage leaked out. However, Mr. Hammerstein, Sr., is so busy with his plans for grand opera next season that he forgave Abraham on the spot, and banished the matter from his mind in order to make room for bigger things. The ceremony took place Jan. 25, the bride being Ethel Britton, a Harlemon girl, who was formerly employed in a department store. She is but seventeen years of age, while the groom is twenty-nine. He is the youngest son of Oscar Hammerstein and attends to the wants of those who desire to smoke in his father's theatre.

VAUDEVILLE JOTTINGS.

James Newton Drew has purchased from Myra McCarthy a thrilling dramatic sketch called Jim North or Bill, which he has tried in vaudeville with such success that he has booked several weeks over the Interstate Circuit, with offers of other houses to fol-low. Mr. Drew will open at the Majestic Theatre, Hot Springs, March 12, and will probably come East later in the Spring. Judging from newspaper accounts of the play, it is very interesting and well suited to the present wants of vaudeville.

Henry Duggan has joined Francis Owen's co. in vaudeville and is at Poll's Theatre, New Haven, Conn., this week.

Miss R. M. Fraser, professionally known as Baja the Contortionist, who has been ill at the Union Hotel, Alpine, N. J., for the past month, is on the road to recovery.

Peter F. Bauer, who has been seriously ill, has recovered and expects to be able to fill all engagements booked for him for the rest of the year. Although he suffered intensely week of Feb. 12, he managed to play the entire week at the Columbia Theatre, St. Louis, but upon arriving in Chicago he was forced to take to his bed. He opened yesterday at the Majestic Theatre, Hot Springs, Ark.

John Conidine, of Seattle, and John J. Ryan

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Managers and Agents, Attention!**EDWIN KEOUGH AND CO.**

Including MISS HELEN NELSON

Will present, for first time in New York,

A BIT OF BLARNEY

A MYTHICAL CAPRICE

At Hurtig and Seamon's, week of March 5th.

FOUR SCENES, TEN CHARACTERS, NUMBERLESS SURPRISES, BIGGEST AND PRETTIEST ACT EVER OFFERED IN VAUDEVILLE

**WILLIAM MORRIS**NOW AT
6. W. 28th ST., NEW YORK CITY

WILL ON

MARCH 15, REMOVE

TO THE

Holland Bldg., Broadway & 40th St.

The 12 Offices Formerly Occupied by
MESSRS. KLAU & ERLANGER.

Booking Exclusively the Following Leading Vaudeville Theatres:

P. G. Williams', Colonial. Hammerstein's Victoria. Hammerstein's Roof Garden. F. P. Proctor's, 2nd Street. F. P. Proctor's, 5th Avenue. F. P. Proctor's, 26th Street. F. P. Proctor's, 125th Street. F. P. Proctor's, Newark. F. P. Proctor's, Albany. F. P. Proctor's, Troy. Wilmer and Vincent, Utica. Wilmer and Vincent, Reading. Wilmer and Vincent, Allentown. Weber and Rush, Schenectady. Weber and Rush, Binghamton. Weber and Rush, Wheeling, W. Va. H. H. Franklin, Toledo. H. L. Smith, Dayton. Auditorium, Lynn. New Family Theatre, J'nsato, Pa.

L.C. Shubert, 11th Av. O.H. Altona, Pa.

12 WEEKS IN NEW YORK CITY WITHOUT A REPEAT 12

**MONOLOGUE***"Better than ever." They come and go, but***GUS BRUNO**remains at the head of his profession as an exponent
of dialect story-telling.

Boston Herald, Tuesday, Feb. 27: Good features on the bill, including Gus Bruno, imitating almost every nationality in a manner both humorous and accurate.

Now Booking Time for Next Season.

Address STURTEVANT HOTEL, 35th St., off Broadway.

EMMA FRANCIS

And Her Arabian Whirlwinds, in Vaudeville.

Direction M. S. BENTHAM.

MARSHALLThe Mystic
and His Hats

Just returned after a most successful 7 months' tour of Europe.

GEO. H. WHITMAN AND DAVISELOISE

In their new proletarian travesty, "HIS LITTLE GAME."

A big laughing hit everywhere!

Address JAMES J. ARMSTRONG, Agent, 181 West 43d Street.

AT LIBERTY FOR COMING SEASON

HENNINGS, LEWIS and HENNINGS

This Season FEATURED with Manchester's "Cracker Jacks" Co.

Address as per route.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

ANOTHER TREMENDOUS HIT AT PROVIDENCE OF THE

THOS. J. RYAN-RICHFIELD CO.

MAG HAGGERTY'S RECEPTION,

The latest of the Haggerty Sketches. A sequel to "Mag Haggerty's Father," and "Mag Haggerty's Daughter," written by Will M. Cressy. Present season of Thirty-eight weeks closes at Hammerstein's, June 3d.

THIS IS THE ANSWER

Season 1906-1907 booked solid, commencing Sept. 17. Direction WM. MORRIS.

Starring Tour 1907-1908. Direction PER Y G. WILLIAMS.

JUNIE McCREE & CO.

(The Dope Fiend)

in

The Man From Denver

JACK LEVY,

Work getter.

140 W. 42d St.

FRED NIBLO

"The American Humorist"

GREEN ROOM CLUB
NEW YORK

ECCENTRIC CLUB
LONDON

MILLIE BUTTERFIELD & CO.

PRESENTING

"FRENZIED FANCIES"

An elaborately dressed and irresistibly funny act, by Chas. Horwitz. Address WM. MORRIS.

ARTISTIC ALWAYS!

Pierce and Maizee

"THAT SWELL DRESSED ACT."

GOWNS BY ROWLEY.

Sail Feb. 6. Opening March 12, Empire, Johannesburg, So. Africa.

Jack of Two Trades and Master of Both.

LORETTÉ

THE DANCING JUGGLER

Vaudeville Feature Bennett-Moulton Co.

March 5-10, Middletown, N. Y.

Mr. and Mrs. Gene Hughes

207 W. 87th ST., NEW YORK CITY

March 4, Majestic Theatre, Little Rock, Ark.; March 11, Majestic Theatre, Birmingham, Ala.

The Village Choir

(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)

March 5, Fall River; 12, Lowell; 19, New Bedford.

GLOVER WARE, Mgr.

Address care WM. MORRIS.

Booked solid until June.

America's Cleverest Eccentric Comedian.

One Great Big Hit.

JAMES FRANCIS SULLIVAN

29th week featured as the Tramp in ME, HIM AND I Co.

Look out for the big Vaudeville Act next season. 4 People.



GREAT LePAGES

NOVELTY JUMPING SPECIALTY.

IN A COLLEGE BOY'S DEN.

The most gorgeously staged act in Vaudeville. (Special scenery.)

Orpheum, Denver, Colorado.

WM. MORRIS, Agent.

JAS. B. RAIMUND AND GOOD

NINTH WEEK WITH "HIS HIGHNESS THE BEY" CO.

J. B. Raimund in title-role (eccentric German); Florence Good as Dottie Dimple (dancing comedienne).

Management of E. R. Mackay.

T. NELSON DOWNS

"KING of KOINS"

THIS SEASON 32 WEEKS IN THE WEST.
March 4, Hopkins, Memphis; March 18, Family Theatre, Butte, Mont.; March 25, Washington, Spokane; April 1, Grand, Seattle; April 8, Grand, Tacoma.

RICE AND PREVOST

"Bumpity Bumps"

Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.
WM. MORRIS, Agent.

FIRST TIME IN AMERICA!

JAMES H. JEE

The World's Greatest Equilibrist and Champion Jumper on the Single Thread Wire.

Time Filled Until July.

BAILEY and AUSTIN

(Formerly comedian, Bailey and Madison.)

Formerly comedian, Tossing Austin.)

Will consider offer for musical comedy for coming season.

Address en route.

FRED RAY & CO.

(Including LOUIS BENTON and MISS ELLY COLLNER)

In the most amusing burlesque on Shakespeare ever conceived. Season '06-'07 all filled.
36 weeks on Keith Circuit—16 weeks with Wm. Morris.

Address per route.

EDDIE LEONARD

A positive hit in Vaudeville with

Assisted by the SHARP BROTHERS

"A DREAM IN DIXIELAND"

Booked Solid.

Address JACK LEVY, 140 West 42d St., N. Y.

The "Booked Solid" Brothers,

HOWARD AND NORTH

"HAPPY DAYS."

WM. MORRIS.

"SMOOTH SAILING."

GILROY, HAYNES and MONTGOMERY

In a Singing, Nautical Burletta, entitled

"THE GOOD SHIP NANCY LEE"

20 minutes in one. Now booking next season. Address WM. MORRIS, J. K. BURKE, and all agents.

JOHN W. WORLD and KINGSTON MINDELL

Columbia, Cincinnati	Feb. 18	Orpheum, Omaha	April 1
Hopkins, Louisville	Feb. 22	Orpheum, Denver	April 6
Hopkins, Memphis	March 5	Orpheum, Minneapolis	April 22
Haymarket, Chicago	March 12	Majestic, Chicago	April 28
Orpheum, Kansas City	March 18	Columbia, St. Louis	May 7

Agents, MYERS and KELLER, 31 W. 31st Street.

JOE, MYRA, BUSTER and KEATON

JINGLES

This week, Proctor's 38th St. Theatre, New York City.

Reading, Pa. Orpheum to follow.

JINGLES KEATON is a Hal, BUSTER says it's so. The Cole Family had it right in the olden days—so also. With a rumpus and yells, bumps, thumps and bells. He tries to loop the loop. The racket he keeps up till the borders stare and the landlords swear. Didn't stop him a-sillin' soup.

JOE KEATON, The Man with the Wife, Two Kids and a Table.

FRANKIE ST. JOHN & LEFEVRE

"A LITTLE OF EVERYTHING"

March 12, Hurting & Sonnen's, N. Y.	April 9, Orpheum, Mount Vernon, N. Y.
March 19, Pastor's, N. Y.	April 16, Empire, Paterson, N. J.
March 26, Empire, Pittsburgh, Mass.	April 23, Empire, Hoboken, N. J.
April 2, Doric, Yonkers, N. Y.	April 30, Young's Pier, Atlantic City, N. J.

"WATCH HIM!"

"HE'S CRAZY"

KENNETH LEE
Author of the longest vaudeville run on record.
"When Two Hearts are Won"
Several Sketches ready. Easy terms.
Room 408 St. James Bldg., 26th Street and Broadway.
NEW YORK

KATHERINE STAGG
Novelty Sketches and Burlesques
Author of "THE LITTLE MOTHER," played seven
years in Vaudeville. Tel. 381 Harlem
Call or write, 33 LENOX AVE.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Majestic: Week 5-10: Colonial Septette, Merian's dogs, Jules and Ella Garrison, Winona Winter, Sisters and Brothers Ford, Edith and Bert, Eddie and Bert, Eddie and Bert, Minnie and Leon, Bert, Eddie, Clifford and Orth, Elliott and Eddie, Trinity Trio and Hazel Hayes.—Hazzard, Edwin Stevens, Thorne and Carlton, Fox and Clarke, Elizabeth Murray, Eva Westcott and co., Marvelous Frank and Bob, Tom Browne, Howley and Leslie, Glass Brothers, Si Stebbins, Millard Brothers, Bailey Brothers, the Hollands.—Olympic: Emmett Corrigan and co., Gould and Surratt, Freydo Brothers, Kunkle and co., Hood, Miller and Davis, Plunkett and co., Johnnie Carroll, Madeline Simpson, the Hollsworths, Howard and Ruthie, Wolf and Wilson, Marvelous Nelsons, McCoy Trio, Grady and Hansen.—Poly: Mascotte burlesquers.—Trocadero: The World Ringers.—Eason's: Burlesques and Beaudouin, Arthur, Foulard, Trask and Rogers.—Items: Prod. the Great was a hit at the Majestic last week, and the Edwards Davis sketch was well received. Glass Brothers and George Lewis were highly applauded. Charles Sweet was an popular as OTIS COLBURN.

BOSTON, MASS.—Houdini, the biggest hit at Keith's, in good running another week, headed the bill, with Marcel's Bas Reliefs, Edmund Day and co., Eddie Clark and His Widows, Carter and Bluford, James Harrigan, Bobb's North, Marcella, Nevares and Marcus, Shubert Quartet, Harry Edison, Whitman and Davis, Kittie Stevens and the Savadas.—Toby Lyons is back at the Howard Atheneum to lead the bill, with the Tengi Troune, Elite Musical Four, Gavie Platt and "Peaches," Murphy and Frances, W. H. LaFosse, the Danos, Dan Healy, Evans Trio, Wilson and Moore, Jinx and the burlesquers.—The Bon Ton Burlesquers are at the Lyceum.—Clark's Runaway Girls are the bill at the Palace.—The Kentucky Belles are the attraction at the Columbia.—At Austin & Stone's are Clem Foster, the Maxleys, Kennedy and Wybie, Burkhardt and Berry and McKeever and Sandry.—Items: Houdini's packing box test at Keith's 2 made a big hit. The house was packed, and fine the spectators were admitted to the stage and stood in the wings to watch the act.—At the Columbia 3 the performance was nearly broken up by the action of some students, who threw snuff into the air, expecting it to go on the stage. It went all over the auditorium as well and a fit of sneezing was the result. The police made arrests after some trouble.—Mayor Fitzgerald has put his foot down upon the soon project in connection with the Empire. As he holds that the license does not cover such entertainments.—Boston Hall, part of the building and he will not issue one unless additional exit facilities are provided.—Edward C. Brown, the vaudeville actor, was fined \$100 for violating the child labor law in allowing his 4-year-old son to appear with him on the stage at Keith's. He appealed and was held in \$300 for the March term of the Superior Court.

JAY BENTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): Frank D. Bryan's American Girls headed a very good bill Feb. 26-3. Other pleasing acts by Basque Quartette, Alice Taylor and co., Waterbury Brothers and Tenney, Thomas J. Ryan, Mary Richfield and co., Bobb's North, Quinlan and Mack, Kender and McKeever, Eddie and Bert, American Comedy Four, Ed Gray and the Bon Ton, Large houses, Westminister (George H. Batcheller, mgr.): The Bon Ton Burlesquers gave a capital entertainment and drew well. Harry Bryan's co. 5-10.—Items: On D. First Light Infantry Regiment in full dress uniform attended Keith's 27, as a compliment to Frank D. Bryan and his American Girls.—Houdini broke all records at Keith's 19-24 both for attendance as well as the advance sale. At several performances a large number of people unable to get into the theatre proper were admitted to the stage by Houdini's performance.

HOWARD C. RIPLEY.

PHILADELPHIA, PA.—Keith's New Theatre: Week 5: Anna Eva Fay, Katherine Bloodgood, Mr. and Mrs. Jimmy Barry, Howard and North, Patching Brothers, Columbia Sisters, Brothers, Bandettes, Baby Owners, and Mothers, Hougham and Mosher, Capacity business always.—Bijou: The Parisian Belles opened well. London Gaiety Girls 12.—Casino presents The Golden Crook Burlesquers, with Jack O'Brien as extra attraction. Dainty Duchesses 12.—Trocadero: Sam Devere's co.—Lyceum: The Parisian Widows in a bright entertainment. Patronage always large. Rose Sydell's co. 12.—The Bon Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

JERSEY CITY, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

WALTON, N. J.—Box Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. placed in large houses Feb. 26-3.—Items: F. F. Proctor has paid the purchase money for a large piece of property in this city and will build a residence house, to be ready to open in September. Proctor will be uptown and Poll downtown.—Jersey City Lodge, T. M. A. had a special session on the stage of the Bon Ton 1 and initiated Minnie Granville, John F. Murray, Eddie McGowan, J. W. O'Donnell, William J. Oswald, and Harry Quinn. A banquet followed the Box Ton April 10. The Box Ton: Programme introduces Montgomery and Carter, Three American Girls, the Liptows, Ver Valin and Rosalie, the Durants, and Jeannet T. However and the dramatic co. S. FERNBERGER.

THE AL. G. FIELD GREATER MINSTRELS

AMERICA'S OLDEST AND GREATEST INDOOR EXHIBITION.

21 CONSECUTIVE SUCCESSFUL SEASONS 21

WANTED—FOR NEXT SEASON—Minstrel people in all lines, for both the AL. G. FIELD and DONNELLY & HATFIELD MINSTREL COMPANIES. Comedians, Singers, Dancers, Specialists, Musicians. Address

AL. G. FIELD, 50 E. Broad St., Columbus, O.

Or as per route in this paper. European Agent, WILLIAM EVERHART, 401 Strand, W. C., London, England.

MAHLER BROS.

SIXTH AVE. AND 31ST ST., NEW YORK

Professional Underwear House of America.

SEASON 1906

We are now prepared with all assortments for the coming season—such as Cloaks, Suits, Muslin Underwear, Hosiery, Tights, Gloves, Millinery.



SHOE DEPT. Originators of our Famous Short Vamp Shoes for Stage and Street wear. Estimates freely given on Quantity orders. Complete Stocks. Up to Date Styles. Lowest Cash Prices for Desirable Footwear.

OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Grease Paints, Powders, Comb and Brush, Wigs, Etc., Etc. Has double action lock, with two keys, at

39c.

OUR COLD CREAM

expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at 45c. 1/2 lb. at 25c.

Samples of Cream Sent Free.

All mail orders must be accompanied by money order. Note sent C. G. D.

Send for Theatrical Catalogue Free.

"A WORLD WIDE CIRCULATION."

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1857.

"The Era" Building, 5 Tavistock Street, Strand, London, W. C. (Two doors off Wellington St.)

Foreign Subscriptions, 25s. per annum.

Professional Advertisements, 6d. per line.

AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES AS THEIR PERMANENT LONDON ADDRESS.

2,500 Artists Advertise in Its Columns Weekly.

ESTABLISHED 1880

The Stage

PRICE, 2d WEEKLY.

The Leading English Theatrical Newspaper. Circulation Guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co.

83-85 Duane St.

Samuel French,
22-24 West 22d St.

NEW YORK

FOR STOCK AND REPERTOIRE

Down By The Sea

With 30 Styles of Lithographic Printing.

Management of PHIL HUNT, Room 2, 1358 Broadway, New York.

A Crown of Thorns The Master Workman Hearts of Gold

Now in the 28th Week
SHADOWS on the HEARTH

With ESTHA WILLIAMS and JAMES M. BROPHY.

Address
ARTHUR C.
ASTON,
Prop. and Mgr.,
Room 802,
110 W. 34th St.,
N. Y. City.



Actors' Society of America

Members of the Society are requested to make sure that their correct addresses are on file, also photos. Send in U. S. stubs.

114 West 40th Street. W. D. STONE, Secretary.

SPECIAL NOTICE!
C. H. PACKARD'S RECORD OF PROFESSIONALS AT LIBERTY
A boon to every professional disengaged. Names inserted free. Mailed to every Theatrical Manager free. Notify us when at liberty and your name will appear in the following issue. Please state your line of business. Published Semi-monthly by

THE PACKARD THEATRICAL EXCHANGE,
210 West 42d Street, New York.

TAYLOR TRUNKS

FOR THE PROFESSION.

Write for New Catalogue.

C. A. TAYLOR
TRUNK WORKS,
10 E. Randolph Street,
CHICAGO.
181 W. 36th Street,
NEW YORK.

H. P. KNIGHT SCENIC STUDIOS

140th St. and Walton Ave., N. Y. Tel. 1631-J Melrose.

Down Town Office, 1358 B'way. Tel. 5209—38th
Facilities—Unsurpassed. Construction and Property Shops, Fireproofing Department, 15,000 sq. feet of
Storage room. Stage for Rehearsals. New and slightly used scenery always in stock.

MRS. H. C. DEMILLE

Authors' Representative.

SOLE AGENT FOR THE LION AND THE MOUSE STRONGHEART THE GENIUS AND THE MODEL

For Stock, Star or Repertoire

THE CIPHER CODE THE MISSOURIANS

SWEET CLOVER THE WIFE
CHARITY BALL
DIVORCONS MEN AND WOMEN
THE LITTLE PRINCESS LORD CHUMLEY

And many others.

OFFICES, HUDSON THEATRE, 141 W. 44TH ST., N. Y. CITY.

Telephone, 380 and 381 Bryant. Cable address, "Illacl," New York, London and Paris.

SCENERY

ASBESTOS CURTAINS and STAGE SUPPLIES

LOW PRICES—QUICK DELIVERY.

SOSHAN & LANDIS COMPANY, Great Scene Painting Studios, CHICAGO ILL.

OPERA HOUSE FOR SALE

In the City of Woodstock, County of Oxford,
Province of Ontario, Canada.

The Toronto General Trusts Corporation, Trustees of the estate of the late Daniel Totten, offers for sale the Opera House in the City of Woodstock, belonging to the said estate.

The width of the Opera House stage from wall to wall is 50 feet; the width of the proscenium opening, 28 feet; the depth of the stage 21 feet, and the seating capacity about 1,100. A considerable amount has recently been expended in repairs and alterations to the premises, and the same are now in good running order.

For further particulars and terms apply to
THE TORONTO GENERAL TRUSTS
CORPORATION,
59 Yonge St., Toronto, Canada.

To Lease for Next Season

THE DRAMATIC HIT IN CHICAGO.

CHARLES ULRICH'S NEW WESTERN PLAY

THE HONOR OF A COWBOY

A Story of the Montana Hills.

Address FRANK E. RUTLEDGE, Manager,
234 La Salle Street, Chicago, Ill.

Burrelle's Clipping Service

will advise you which papers
are friendly to you

Ask BURRELLE, N. Y.

WANTED.

"A Bit of Bohemia"

(Loaned to someone to read)

Please return care of this office. I have a chance to
place it. And oblige, Charles Kent.

"TELL IT TO ME."

EERA KENDALL'S 2D BOOK.

ALL NEW, JUST OUT.

For sale on all trains and news-stands, or by mail. The

Address EZRA KENDALL,
50 South 7th Avenue, Mt. Vernon, N. Y.

The Popular Amusement Co., (incorporated), present

THE AMERICANS

In the strongest all week bill ever offered in the smaller American Cities.

Now filling open time for the coming season in Western Penn., Ohio, W. Va., Ill., Indiana, Michigan and Iowa.

Address H. W. MARSH, Canton, O.

A GOOD SALESMAN WANTED TO SELL SUPERIOR
HOME SITES TO THE THEATRICAL PROFESSION
ON COMMISSION BASIS. ONE CAPABLE OF CLOSING
CONTRACTS CAN MAKE \$10,000 THIS SEASON.
ADDRESSES, GIVING REFERENCES AND EXPERI-
ENCE, QUICK MONEY, BOX 28, STATION G, BROOK-
LYN, N. Y.

THE EMPIRE BOOKING EXCHANGE

Detroit Opera House Building, Detroit, Mich.

Companies routed and booked. Theatres booked with the best.

Wanted, people in all lines. Press matter written.

Address F. A. RAYMOND, Manager Booking Department.

PLAYS

NEW Catalogue of Plays and
Make Up, for Pro-
fessionals and amateurs, sent on applica-
tion.

DINE & PITZERHALD, 26 Ann St., New York.

Wanted Attractions at Montgomery, Pa.
Pop. 8000, many small towns surrounding. Seating capacity 800, good attractions play to good business. Christmas and New Year's open. House under new management. Let me hear from you.

WALTER R. MEYER, Mgr.

Alice Kauser

PLAYS

NEW STOCK PLAYS

NEW REPertoire PLAYS

Address 1432 Broadway, New York.

GUIDO MARBURG.

WALLACE GILLPATRICK

Marburg and Gillpatrick

(Adapters and translators of "Maria of the Lowlands.")

Plays, Adaptations and Translations of Spanish and Italian Plays.

Address MANHATTAN THEATRE, New York, N. Y.

GUIDO MARBURG.

BLANCO MARBURG

Marburg and Marburg

Plays, Adaptations and Translations of German and French Plays.

Address MANHATTAN THEATRE, New York, N. Y.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.



Bailey Sermons.
The good die young—but they are good only because they do die young.
Of two evils choose the least—unless there is more money in the other one.

JACK E. MAGEE

The Philosophical Comedian.
Coming East. Coming East. It's about time.

A man is known by his associates, but a woman is never really known by anybody.

Bertram Lytell
LEADING MAN
Baker's Theatre, Rochester, N. Y.

BERT COOTE

Care S. K. HODGDON,
St. James Bldg., New York.

London address,
150 Oxford St., London, Eng.

INEZ SHANNON

With her Trio of Child Artists.
LITTLE FRANCES, MASTER PAT
and **BABY ZYLLAH**
Management of KLAU & KLAUER.

Emily Dodd

Direction W. A. Brady.

Robert B. Mantell Co.

HENRY DUGGAN
IN VAUDEVILLE

With FRANCIS OWEN.

Week March 5, Poli's, New Haven, Conn.

GILBERT ELY
CHARACTER ACTOR
STAGE DIRECTOR
Of the FOREPAUGH STOCK CO.
CINCINNATI. Address Hotel Sterling.

Propositions
for next season
will receive attention
now.

WILLIAM NORTON

Proctor's Fifth Avenue.

GEORGE ALISON

LEADING MAN

Players' Stock Co., Bush Temple, Chicago, Ill.

HOPE BOOTH
(Mrs. Renold Wolf)

Reappearance in Vaudeville
in a one-act comedy, written especially
for me, by Will M. Creamy,
entitled

HER ONLY WAY
WILLIAM MORRIS, Booking Agent.
Letters care LOWE'S EXCHANGE.

Harry Leighton

ROBERT B. MANTELL CO.

Management of W. A. Brady.

Edward B. Haas

LEADING MAN

People's Stock Co.

People's Theatre, Chicago, Ill.

Glad to hear at any time from Managers of first-class organizations only.

Sedley Brown

DRAMATIC DIRECTOR

WOODWARD STOCK CO., OMAHA, NEB.

JOSEPH KING

Plays and Sketches Written and Staged.

Directing the Tour of JANE DORE in "EAST LYNNE."

Address 601 Times Building, New York.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

THE CLEVER COMEDIENNE

HILDA THOMAS

B. C. Whitney's Show Girl Co.

Mar. 10, Murray Hill Theatre.

EUGENE MOORE

Leading Man—At Liberty Dec. 2nd

Owing to the closing of the Yorkville Stock.

Address MIRROR.

Marie de Campi

Management A. H. WOODS

MR. KIRK BROWN

Annual Tour
And His
Excellent
Company

Presenting Complete Productions of
THE CHRISTIAN
BY RIGHT OF SWORD
LADY OF LYONS
Management J. T. MACAULEY.

UNDER THE RED ROBE
OTHELLO
SHANNON OF THE 6TH

MINNA PHILLIPS

Featured as Lady Henrietta in The Duke of Killicrankie

Address Actors' Society or care DRAMATIC MIRROR.

GRACE

HOPKINS

ENGAGED FOR

MARCHING THROUGH GEORGIA
Company

GRACE

HOPKINS

Helen Whitney
THE CALEDONIA, 28 W. 26th Street, N. Y.

ALAN DALE SAID: "Good acting and plenty of it" in reviewing Grace Livingstone's dramatization of Harold MacGrath's novel, "THE MAN ON THE BOX." Critics, managers, actors and public agree with Mr. Dale. Here is the company under the management of Walter N. Lawrence, directed by Geo. Foster Platt, that did the good acting: Harry E. Dixey, Caroza Nalliss, Oliver Dowd, Byron, Fred W. Peters, Sydney Booth, John Westley, Chester Bancroft, Chas. N. Shaeffer, Charles W. Howson, Duane Wagar, Lee Baker, Aubrey Beattie, Marie Nordstrom, Constance Adams, Lillian Carthew, Ross Braun, Edith Bellows and—I nearly forgot—

The Somewhat Stout Comedian **JAMES A. BLISS**

JOSEPH HART AND

CARRIE DE MAR

JOSEPHINE SHERWOOD

Address MIRROR.

AT LIBERTY FOR STOCK.

CLAUDIA WHITE

INGENUES AND JUVENILES.

Address PALACE HOTEL, CHICAGO, ILL.

BRANDON, ETHEL

Engaged with Ziegler and Co.

CARHART, JAMES L.

Address The Players, 15 Gramercy Park, New York.

DE VOE, PASQUALINA

Address Minors.

HADLEY, HELAINE

Address care Actors' Society.

HEXT, EFFIE

Featured Frank Rich Stock Co. Address Minors.

HIGHT, BESSIE HUNTER

Address Minors.

HIGHT, FERD A.

At liberty. Address care Minors.

LORIMER, WRIGHT

Address Minors.

McCANE, MISS MABLE

Prima Donna, His Highness the Day, 1905-6.

PITT, MARGARET

Permanent address Actors' Society.

PLUMER, LINCOLN

Next season, Human Hearts (Western).

RYLEY, J. H.

Address care W. Verdon, Player, Midland, England.

SEAY, CHARLES M.

Actors' Society, N. Y. City.

THOMPSON, W. H.

Principal tenor, His Highness the Day, 1905-6.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WARD, CARRIE CLARK

Character. Woodward Stock Co., Omaha.

WILDER, MARSHALL P.

Phone 2125 River. The Flushing, 206 W. 97th St., N. Y.

WILLIAMS, CORA H.

Magnolia, Gay Lord Vandy. Apollo, London, Eng.

WILLSEA, BERTHA

Lead and Char. Comedy. Address Actors' Society.

Boston Acclaims

MRS.

LESLIE CARTER

*And Pays Unparalleled Tribute
to Her Art as ADREA*

Proclaims her the greatest of English-speaking artistes, and indulges in a first-night demonstration unknown in this centre of conservatism

HERE ARE THE WORDS OF BOSTON'S MOST EMINENT CRITICS:

CHARLES S. HOWARD

Boston Globe, Feb. 27.

Mrs. Leslie Carter triumphed on the stage of the Tremont Theatre last evening as she has never before triumphed in Boston. In "Adrea," the tragic play written for her by David Belasco and John Luther Long, she revealed a command of the resources of dramatic art that compelled the most unkindly prejudiced to grant her recognition as one of the really great actresses of the period.

After giving such a performance, she can no longer be regarded merely as an emotional actress of tremendous physical strength; she must be accepted as an actress of the highest artistic attainments and given the homage due to the greatest tragedienne of America can birth now upon the stage.

The applause bestowed by last evening's audience was in the nature of an ovation. The enthusiasm was tremendous and there were recalls in almost countless number. After the curtain fell on the third act Mr. Belasco was compelled to come to the footlights and share with Mrs. Carter in the honors of the occasion. And rightly, for without his commanding genius no such performance as that of "Adrea" would be possible. Mr. Belasco is the supreme master of stage craft and "Adrea" is his crowning endeavor. As a stage spectacle it has never been surpassed in sumptuous and artistic splendor, and as a play it is a work of memorable dramatic interest.

"Adrea" was created to give full scope to Mrs. Carter's emotional accomplishments, and she realizes all its possibilities to a degree that must have astonished any one who has not seen the actress since she was last in Boston, two years ago. She has grown amazingly in her art since she acted here in "Du Barry." She then gave slight hint of the tremendous tragic powers that she so opulently revealed last evening. "Adrea" is a masterpiece of its kind and with Mrs. Carter impersonating the central character; it provides a dramatic treat that will never be forgotten by those who witness its performance.

Mrs. Carter gives an impersonation of the character of Adrea that could not be surpassed in denouement of tragic force and intensity. In the calmer moments, in the scenes of tender sentiment and gentle pathos, she was always artistic and effective.

EDWARD H. CROSBY

Boston Post, Feb. 27

"Adrea" is by far the most ambitious work that Mrs. Carter has ever presented here, and by this is meant not the scenic environment alone, but in dramatic intensity, for every scene is replete with the strongest emotions, startling in their realism. Almost every moment of the play is one of extreme tension. It calls for a high type of dramatic ability, not only to portray the character successfully, but to avoid exaggeration which affords temptations at every hand. Few plays have been presented here wherein so

much is demanded of an actress, and Mrs. Carter met all requirements with a degree of skill surprisingly broad and comprehensive.

The finale to the second, third and fourth acts revealed a scope in the actress which surprised even those who have closely followed her career. It was a veritable triumph for the lady, and the audience responded in a decidedly enthusiastic manner.

HUGH McNALLY

Boston Herald, Feb. 27

"ADREA" A PLAY
OF MAGNIFICENCE
GREAT AUDIENCE AT THE TREMONT
HELD SPELLBOUND BY ITS TRAGIC
INTEREST, AND ACTING OF MRS.
LESLIE CARTER.

ACTRESS EFFECTIVE

IN TITULAR ROLE

*Her Dramatic Art and Personal Magnetism
Make of the Character an Exalted and Captivating One.*

Mrs. Carter's portraiture of the titular character was exalted, constantly dignified, frequently really glorious, strong and effective throughout. Her great dramatic art and her personal magnetism have never been better displayed. Her reading of the often peculiar text, with its weird suggestiveness, was clear and unmistakable in its correct word painting.

She captivated by her pathos while blind, and again by her regal bearing and the puissance of her whole impersonation.

C. M. YOUNG

Boston Traveler, Feb. 27

Mrs. Leslie Carter, more brilliant than ever, returned to Boston last night after an absence of two years and bowed to the most enthusiastic audience that has filled the Tremont Theatre for many months.

It was a terrific reception that Boston playgoers extended to Mrs. Carter. The audience positively declined to subside until Mrs. Carter was compelled to speak her "Thank you."

Mrs. Carter has lost none of the fire in her acting that has made her the foremost of American emotional actresses. Her work in "Adrea" even surpasses the wonderful acting she gave us in "Zaza" and "Du Barry," which is about the best tribute that can be given one of Mrs. Carter's exceptional ability.

ERNEST L. WAITT

Boston American, Feb. 27

"What the independent stage needs is friends, and I am glad to see them here," declared David Belasco before the curtain of the Tremont Theatre last evening.

It was, indeed, a house filled with friends—a house packed so full of them that they forced the orchestra under the stage and stood ten deep at the rear.

"Thank you" is all Mrs. Leslie Carter could say in response to their ovation as a result of her wonderful portrayal of the character of "Adrea" in Mr. Belasco's tragic play of the same name, which he wrote with John Luther Long.

There were two distinct triumphs in the production, Mrs. Carter's and Mr. Belasco's. The woman established beyond question of a doubt her right to fame as a tragic actress; the man established his as peer of Sardou, for no more powerful, better constructed, better sustained tragedy has ever been sent to America by the great playwright than is Belasco's "Adrea."

Mrs. Carter is an ideal Adrea. She gives full sway to all her powers. She is womanly. She is queenly. She holds passion under full control, yet giving free expression to her ferocious resentment of the unspeakable wrong and of her deadly revenge.

But in the epilogue the true woman is revealed. "It's all in the play," she tells the tiny boy whom she makes king. Mrs. Carter makes of Adrea a woman of essentially noble mind, splendid individuality of character, towering passions but extremely virtuous will—a lovely, loving and lovable woman. She sends forth across the footlights, compellingly, the one great lesson of the tragedy—the sublimity of self-conquest, the virtue of patient endurance in the path of duty, the value of discipline by sorrow in the making of character.

In no play has Mrs. Carter had such opportunities. In no play has she accepted them so intelligently or carried them out with such strength. She proves herself equal to the test of tremendous situations and, as was said above, entitled to be esteemed to be a great tragic actress.

JOHN W. RYAN

Boston Budget, Mar. 3.

Mrs. Leslie Carter enacts the title-part in this tragedy, and she does this with an artistic power and reserve that place her at the head of her profession in this country as a tragedienne. The character was written for her and she fills it with rare ability, presenting its varying moods with intelligence and effective discrimination. . . . Mrs. Carter gives a well-rounded and consistent assumption throughout, in which she displays a continuous vigor in strenuous endeavor that leaves her without a rival on our stage in intellectual and physical strength. Her Princess Adrea, impressively clear in enunciation, is a sustained effort that possesses all the elements of greatness, and the cultivated playgoing public fully realized this at the Tremont Theatre this week.